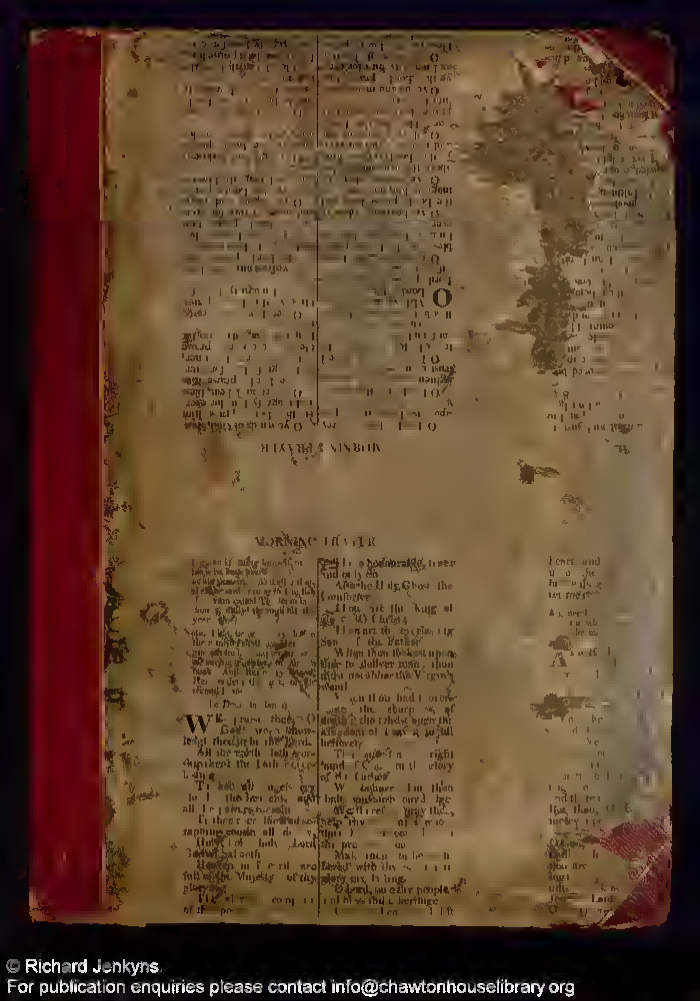

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PLANO FORTE.

made easy to every Capacity

on the

Art of Fingering

the Instrument

Instructions & Examples

taken from

CLASSICAL AUTHORS

by

J. JOUSSE.

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Rudiments of Musick

§1. Of Notes

Musical Sounds are represented by the seven first Letters of the Alphabet, viz. A, B, C, D, E, F, G, and are commonly set on Lines and Spaces, which together are called the Stave, consisting of five Lines and four Spaces, with short Lines above or below, when Occasion requires, called Ledger Lines.

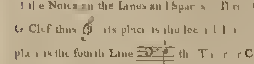
STAVE

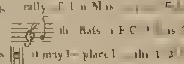
NB. The Lines and Spaces are numbered upwards.

§2. Of Cleffs

The Cleff is a Mark set at the beginning of each Stave, to tell us, Which are the Lines and Spaces, that the Notes are to stand on. The C Cleff may be placed on any of the Lines, or in the middle Space; but commonly is placed on the first, second, third or fourth Line: The Treble or G Cleff is always placed on the 2d Line, and the Bass or F Cleff on the 4th Line. The Tenor C Cleff is sometimes placed on the 4th Line (over the 5th) tho' it more usually stands on the 3d Line, and is called the Soprano Cleff; if placed on the 2d Line, the Mezzo Soprano Cleff; on the 3d Line it is called the Counter Tenor Cleff; and on the 4th Line it is called the Tenor Cleff. NB. Modern Musicians use only the Treble and Bass Cleffs for Piano Forte Compositions; but in short Music the Tenor Cleff is often used to avoid Ledger Lines.

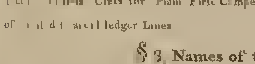
§3. Names of the Notes

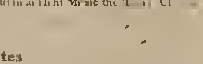
TREBLE 

BASS 

When the Notes go beyond the Stave, short little Lines are made to them called Ledger Lines.

Additional Lines and Spaces above and under the Stave

Treble 

Bass 

The Pupil must know all the Notes, Lines and Spaces, and be able to name readily, before he proceed to Time.

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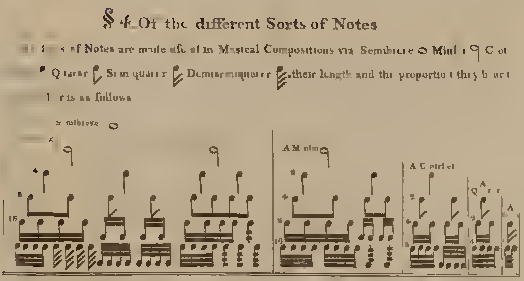
§ 4. Of the different Sorts of Notes

The Sorts of Notes are made use of in Musical Compositions viz. Semibreve 𝅝 Minim 𝅗𝅥 Crotchet ♩ Quaver ♪ Semiquaver 𝅘𝅥𝅯 Demisemiquaver 𝅘𝅥𝅰 their length and the proportion they bear to each other is as follows



NB four Semiquavers or Demisemiquavers are often abbreviated thus 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 the two Outer Notes may be turned up or down and the Notes tied together or not and their value remains the same

§ 5. Of the Dot

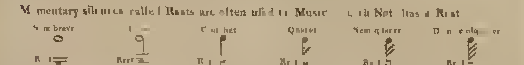
A Dot placed after a Note or Rest adds to its length one half thus

Two Dots placed after a Note are equal to three parts of the Note ♩. is equal to ♩♪♪

♩.. is equal to ♩𝅘𝅥𝅯𝅘𝅥𝅰𝅘𝅥𝅰 &c

§ 6. Of the Rests

Momentary silences called Rests are often used in Music to each Note has a Rest



A Dot after a Rest extends its duration one half thus 𝄽. is equal to 𝄽𝄾 and 𝄽.. to 𝄽𝄾𝄿

Whole Bars of Rests are distinguished thus they usually

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§ 7. Of the SCALE or GAMUT

The [illegible] Length Notes [illegible] defined [illegible] Semitone [illegible] From some Semitone Note is the distance [illegible] Tone. Thus [illegible] Do Re Mi Fa Sol La Si Ut [illegible] Do Re Mi Fa Sol La Si Ut [illegible] Do Re Mi Fa Sol La Si Ut

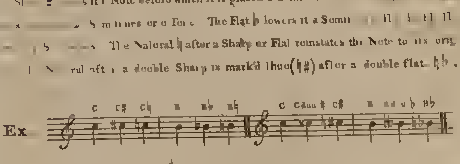
§ 2. Of Sharps Flats and Naturals

[illegible] Sharp ♯ is a Mark before which it is placed a Semitone or Key Note or [illegible]

[illegible] Semitones or a Note. The Flat ♭ lowers it a Semitone [illegible]

[illegible] The Natural ♮ after a Sharp or Flat reinstates the Note to its original [illegible]

[illegible] A double Sharp is marked thus (♯♯) after a double flat ♭♭.



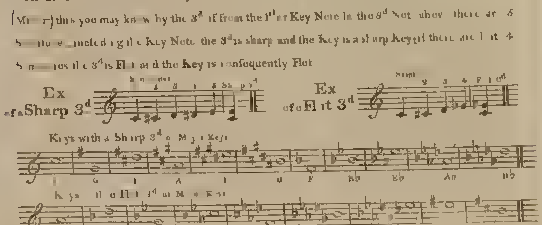
NB When a Sharp or Flat is set after the Clef on a Line or Space all the Notes on each Line or Space and their Octaves will be Sharp or Flat throughout the piece, but if a Flat or Sharp is in the course of a piece at the beginning or middle of a Bar it affects the Notes only in that Bar.

The Sharps and Flats are set all the Clef in the following order

NB the 2d Sharp or Flat is never set on the Clef unless the 1st 3d 4th and 5th

§ 3. Of Keys or Moods

The last Note in the Base of any regular piece of Music is called the Key Note or the last Note the Piece will be in the Key or Mood of C A Key or Mood is either Sharp (Major) or Flat (Minor) thus you may know by the 3d if from the 1st or Key Note to the 3d Note above there are 5 Semitones included the Key Note the 3d is sharp and the Key is a sharp Key if there are but 4 Semitones the 3d is Flat and the Key is consequently Flat



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§ 10 OF TIME

the f[illegible] Comportium may be Common or Tript[illegible] the o[illegible] Simple Compound

The Character 6 denotes the quantity of time is always placed after the Clef at the beginning of the Piece

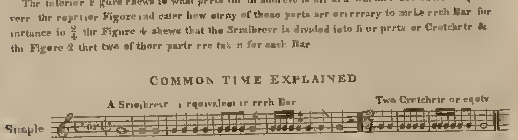
Simple Common Time is known by $\frac{C}{4}$ or $\frac{2}{4}$ Compound by $\frac{6}{8}\ \frac{6}{4}\ \frac{12}{8}\ \frac{12}{4}$

Simple Triple Time is knowe by $\frac{3}{2}\ \frac{3}{4}\ \frac{3}{8}$ Compound by $\frac{9}{4}\ \frac{9}{8}$

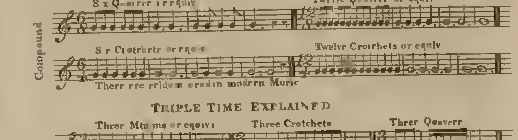
N.B The Figures which mark the Time have reference to the Semibreve, which being the longest Note in use is made the general standard of reckoning

The inferior Figure shews to what parts the Semibreve is divided whether Crotchets or Quavers the superior Figure and cause how many of these parts are necessary to make each Bar for instance in $\frac{3}{4}$ the Figure 4 shews that the Semibreve is divided into four parts or Crotchets & the Figure 3 that two of those parts are taken for each Bar

COMMON TIME EXPLAINED



TRIPLE TIME EXPLAINED



The degree of celerity or with which a Piece is to be performed is known by some Italian Word marked at the beginning as Largo Allegro &c The Italian Words commonly used are the following standing in order from the slowest to the quickest

1 Adagio	5 Andantino	9 Tempo giusto	13 Spiritoso
2 Grave	6 Andante	10 Moderato	14 Vivace
3 Largo	7 Allegretto	11 Con moderazione	15 Presto
4 Larghetto	8 Moderato	12 Allegro	16 Prestissimo

Other words are added to the preceding to qualify or extend their meanings such as Non Molto very Piu more, Poco a little, Meno less, Non troppo, not too much

Assai very Piu piano, a little soft Non troppo presto, not too fast

Affettuoso, Amoroso, &c are explained in the Dictionary

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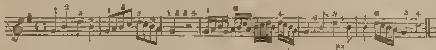
§ 11 Of Counting and beating Time

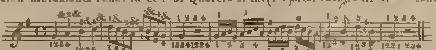
[illegible] ecessary for a Pupil to count his Time if he wishes to p[illegible] well [illegible] precision or to take his part in Concert I have set down the Exam[illegible] at the point [illegible] and in each sort of Times NB Though I was forced (to favr room) to [illegible] the Rods yet the Scholar may with his left Hand strike the Key Note (G) to every [illegible] of the Bar

1 Common Times.

In Common Time count four Crotchets in each Bar

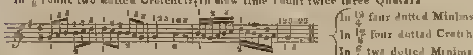


In slow Movements count two or four Quavers to each Crotchet till the Time is [illegible] quicker



In $\frac{3}{4}$ count two Crotchets in a Bar, in slow time count four Quavers

In $\frac{6}{8}$ count two dotted Crotchets, in slow time count twice three Quavers



In $\frac{12}{8}$ four dotted Minims
In $\frac{12}{16}$ four dotted Crotchets
In $\frac{6}{4}$ two dotted Minims

2 Triple Times

In Triple Time count three Crotchets in a Bar, in slow time count 6 Quavers

In $\frac{3}{2}$ count three Quavers to a Bar

In $\frac{9}{8}$ three dotted Minims
In $\frac{9}{16}$ three dotted Crotchets
In $\frac{3}{2}$ three Semibreves

§ 12 Of beating Time.

To beat time is to mark with the Foot the beginning and middle of every Bar in common Times the Foot is to go down at the beginning of the Bar and rise in the middle

In Triple Time the Foot goes down at the beginning and rises at the third part of the Bar In beating Time avoid making a noise but keep your Heel on the Ground and mark the time with the point of the Foot as gently as possible.

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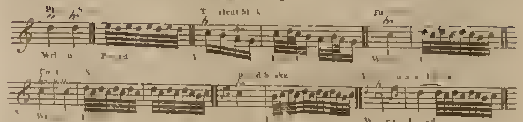
§ 13. Of Graces

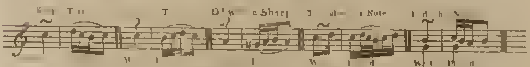
Graces are Notes added by the Performer at his discretion to the Melody

[illegible] Turn the Shake the Beat and the Appog

The Shake explained



The Turn explained

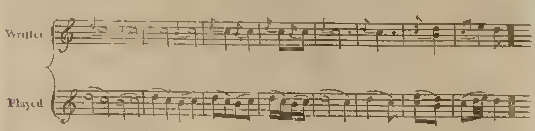


Beat and Slur explained

Appoggiaturas explained

The [illegible] in the Italian word Appoggiare, which means to lean upon

Appoggiaturas [illegible] Notes placed before the Principal



NB what are [illegible] from the Principal

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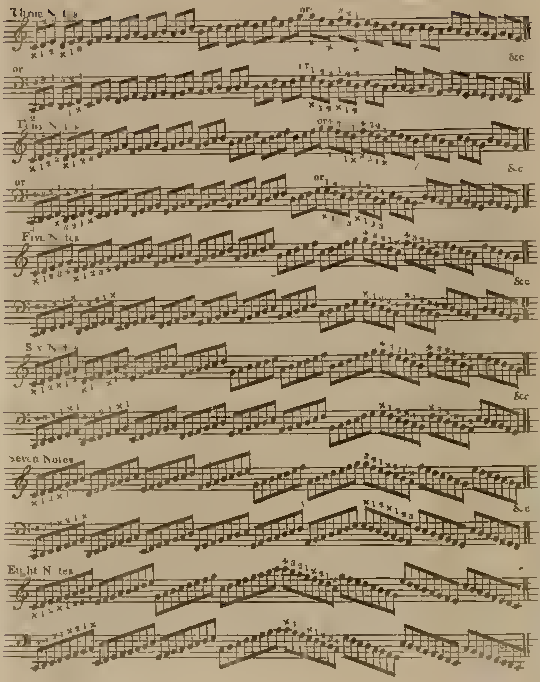
§ 4. Explanation of various Characters

Sharp ♯ Flat ♭ Natural ♮ with the Precedent shall raise lower or reduce the Note before which it is placed during the whole Bar unless contradicted by the like Character in the following Bar. Double Sharp 𝄪 Double Flat 𝄫 raise or lower the Note two degrees. Repeat 𝄆 𝄇 Where this Character is placed on both sides of a Strain both parts are to be played twice over unless only one part is directed to be repeated. A Direct with the Sign 𝄋 and a Slur over it thus 𝄋 shall direct the Performer to return to the Note where the Direct is placed and play from thence to the Close. A Slur over or more Notes thus shall direct the Performer to play them smooth and connected which is called Legato. But if Dashes or Dots are placed over the Notes thus they are to be played distinct and separate from each other which is called Staccato. A Dash is sometimes placed over a Dot thus and requires more time than a single Dot. Grace Notes are not played quicker than the Accompanying Notes but are to be played in Time with them. A Shake is sometimes placed over a Note thus and sometimes thus and denotes a Cadence. A Repeat 𝄆 𝄇 or 𝄆 𝄇 placed at the Beginning and Ending of a Strain or between two Strains signifies that the Strain or Strains between them are to be played twice over. A Pause thus 𝄐 placed over a Note or Rest denotes that the Note or Rest is to be held longer than the Time it is entitled to. A Close or double Bar shall be used at the End of every Strain or Movement. Slurs with Strokes thus 𝅘𝅥𝅯 or Dots thus 𝅘𝅥𝅯 over Quavers or Semiquavers shall direct the Performer to play them in a lively manner. Dots after a Note or Rest denote that the Time of the Note or Rest is to be lengthened one half. Quavers & Semiquavers & thus 𝅘𝅥𝅯 are to be played in Time with the Accompanying Parts. A Figure 3 over or under three Notes thus 𝅗𝅥 signifies that they are to be played in the Time of two of the same Kind. Notes with this Mark 𝅘𝅥𝅯 are to be played distinct and separate from each other. A Slur over Notes with this Mark 𝅘𝅥𝅯 denotes that they are to be played distinct but not separate. Chords are to be played distinct but not separate

Exercises, on Fingering



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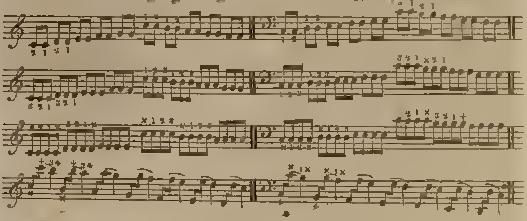
Diatonic Scales

Scales of tones and Semitones

Chromatic Scales

Scales of Semitones only

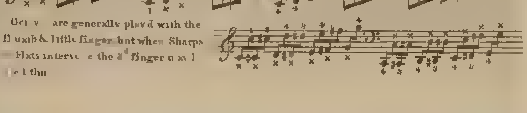
Changing Fingers on the same Note



Intervals

In a natural Key

In a Key with Flats



Octaves are generally played with the
Thumb & little finger, but when Sharps
or Flats intervene the 4th finger is used
instead thus

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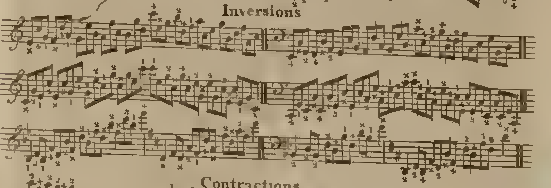
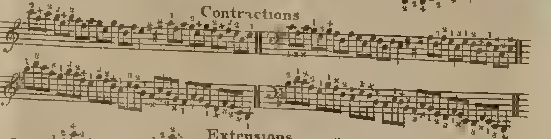
Double Notes

Arpeggios

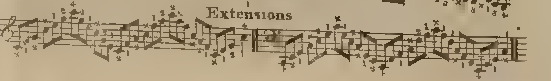
Inversions



Contractions



Extensions



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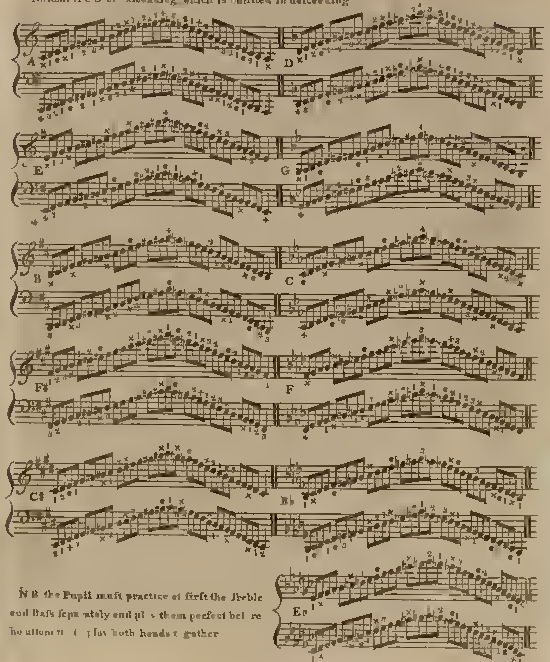
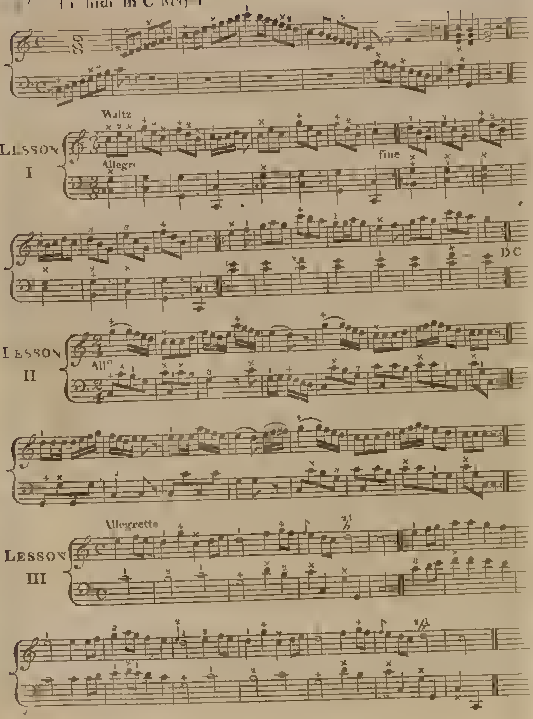
Scales in the Minor Keys & Moods

N B according to the rules of modulation the Minor Keys take a Sharp on the 6

Note all the Scales ascending which is omitted in descending



N B the Pupil must practice at first the Treble and Bass separately and give them perfect before he attempts to play both hands together



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LESSON IV

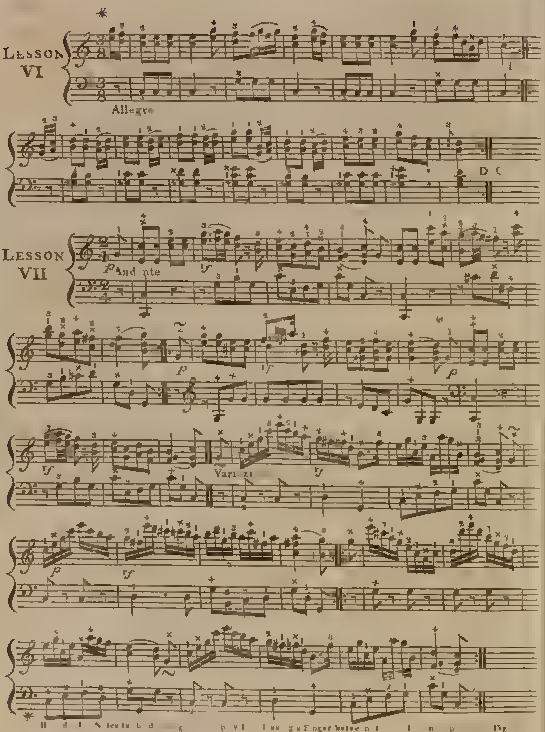
Allegro

LESSON V

Allegro

D C

Variation



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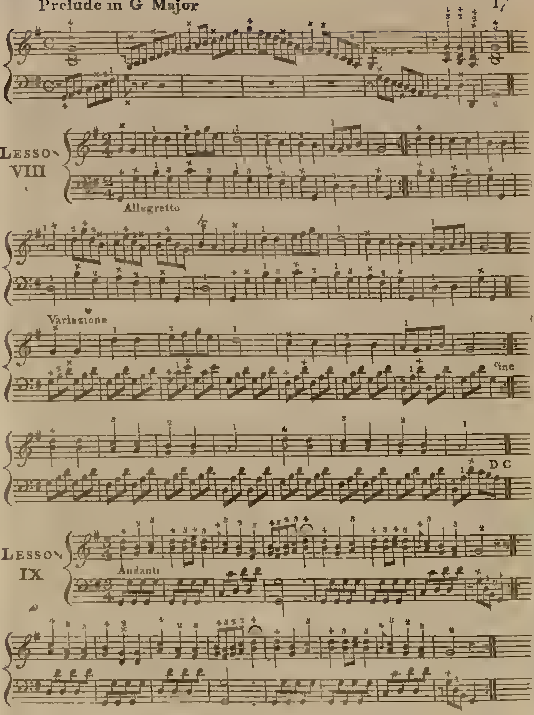

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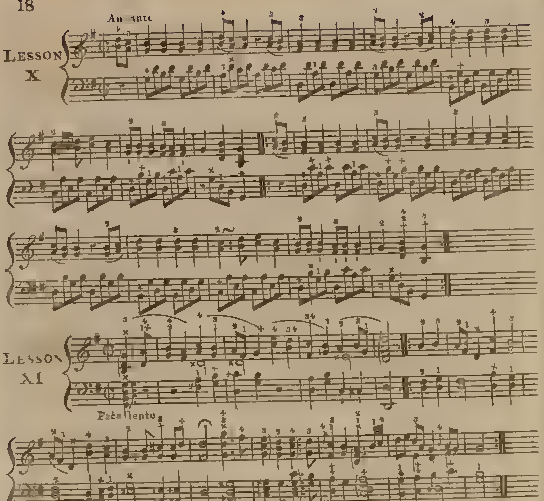

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LESSON XIII

Allegretto

LESSON XIV

Allegro

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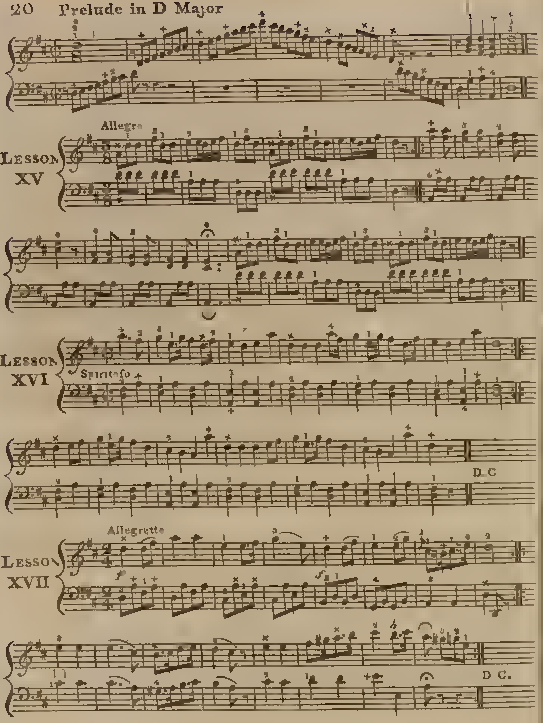

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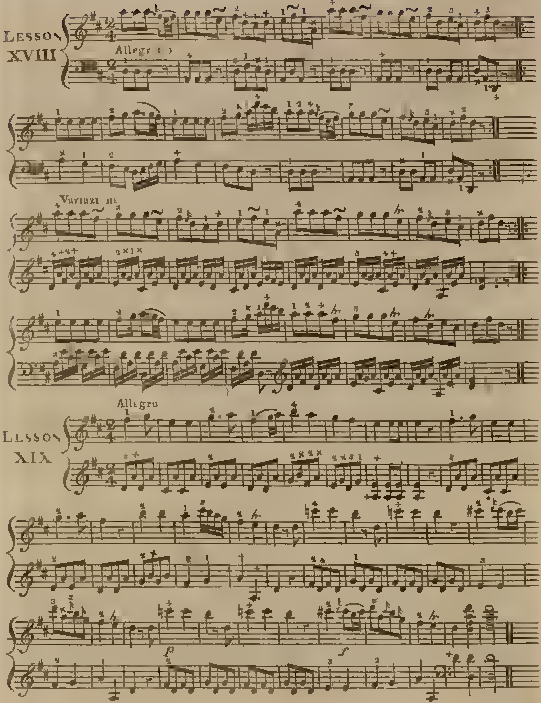

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LESSON XX

Tempo di Minuetto

D.C.

LESSON XXI

Andante

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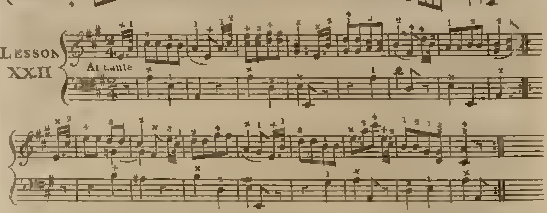
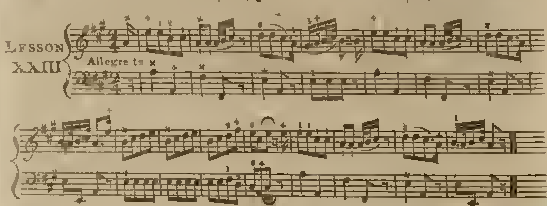
Prelude in A Major

Lesson XXII



Lesson XXIII



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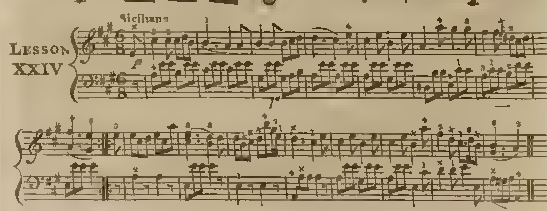

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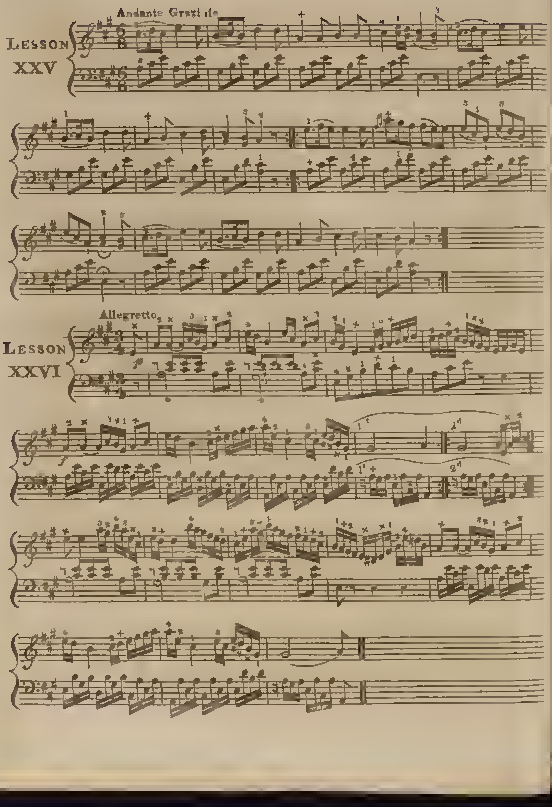

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LESSON XXVII

Andantino

LESSON XXVIII

Allegretto

fin

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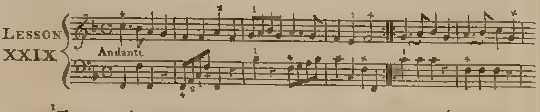
LESSON XXIX



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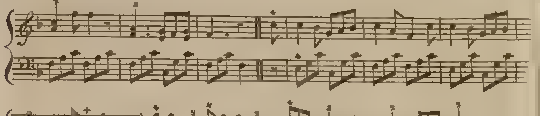

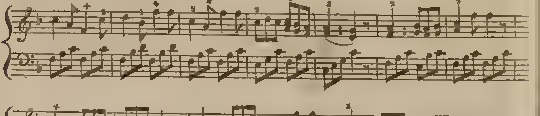

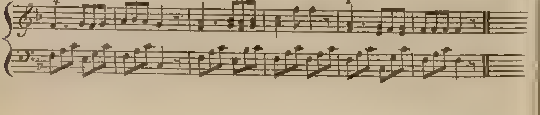

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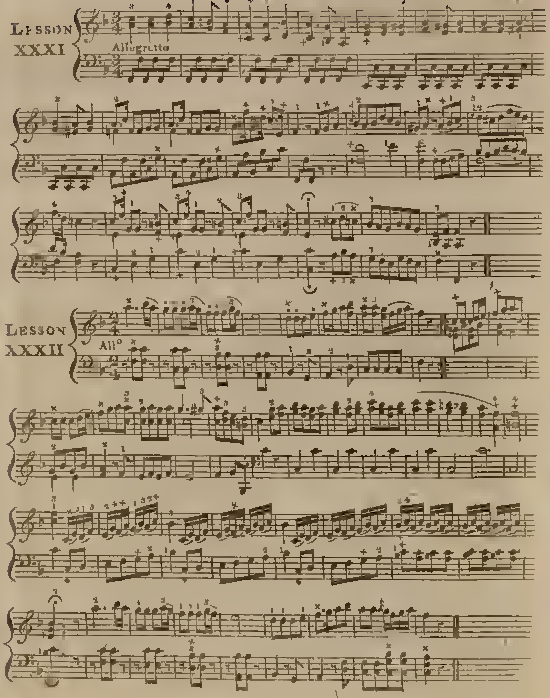

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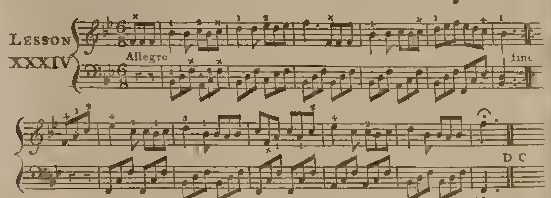
Prelude in B♭ Major

LESSON XXXIII

Andantino

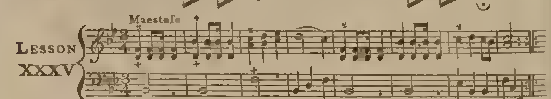
LESSON XXXIV

Allegro



LESSON XXXV

Maestoso



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LESSON XXXVI

Andante Grazioso

tipo

LESSON XXXVII

All.

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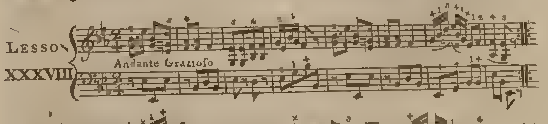
Prelude in Eb Major.

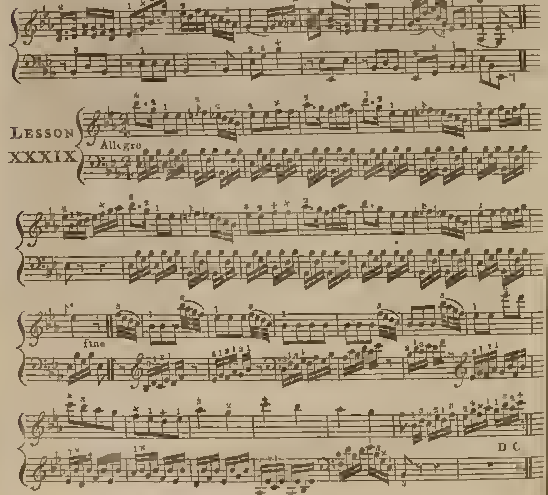
LESSON XXXVIII.

Andante Grazioso



LESSON XXXIX.

Allegro



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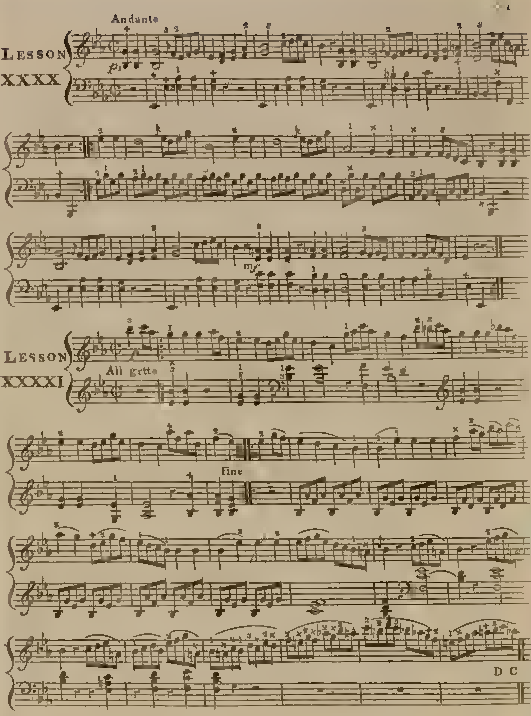

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A Dictionary [illegible] and other Words used in Music

[illegible]

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Sonatas

for the

Harpsichord

or

PIANO FORTE

with an Accompaniment for a

VIOLIN

Humbly Dedicated to the Right Hon^ble

Lady Melbourne

and Composed by

John Christian Bach

Music Master to her MAJESTY

Opera X

Printed & Sold at the Music Shops

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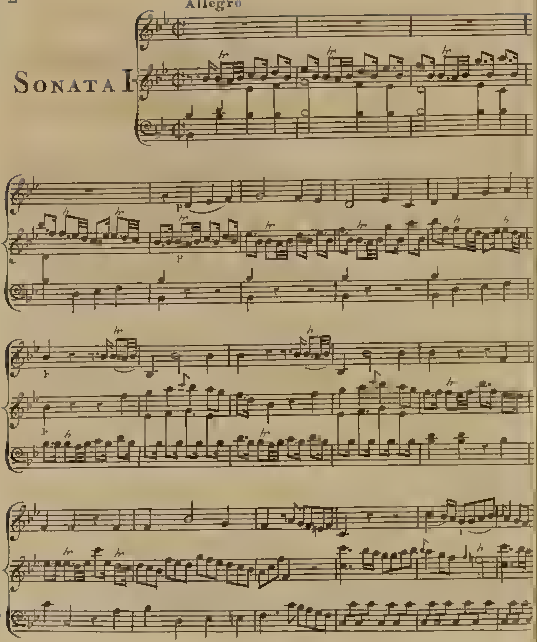
Allegro

Sonata I.



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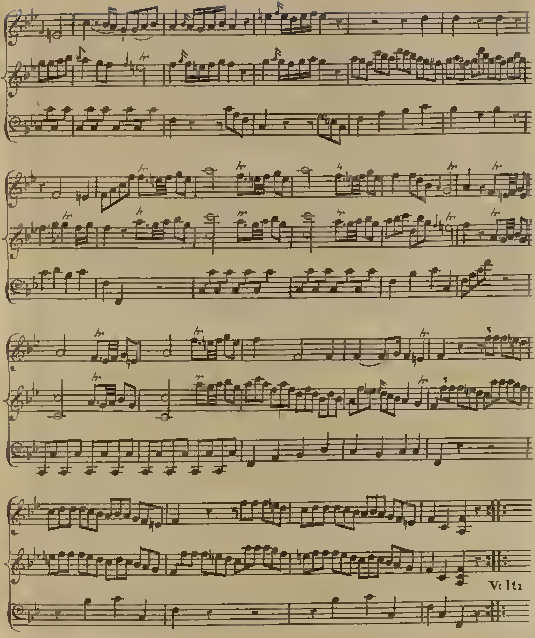

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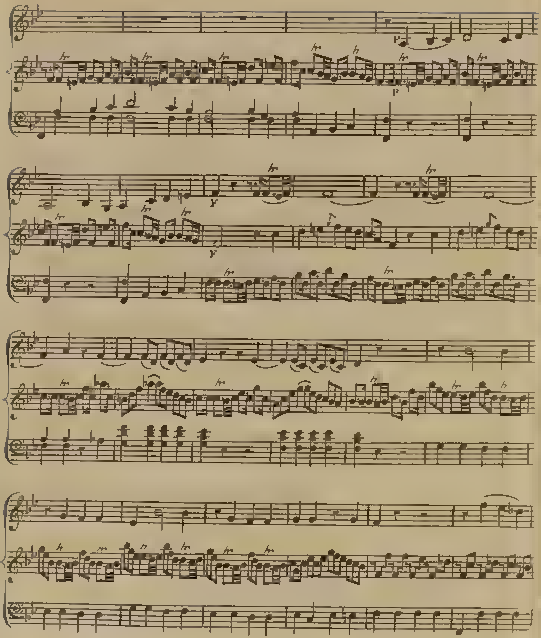

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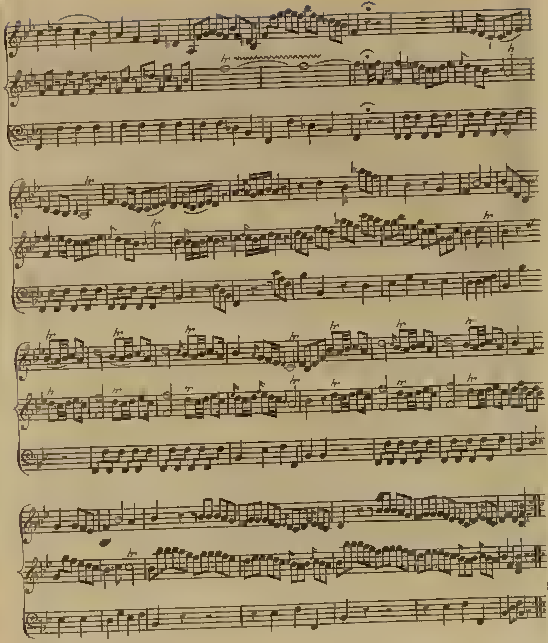

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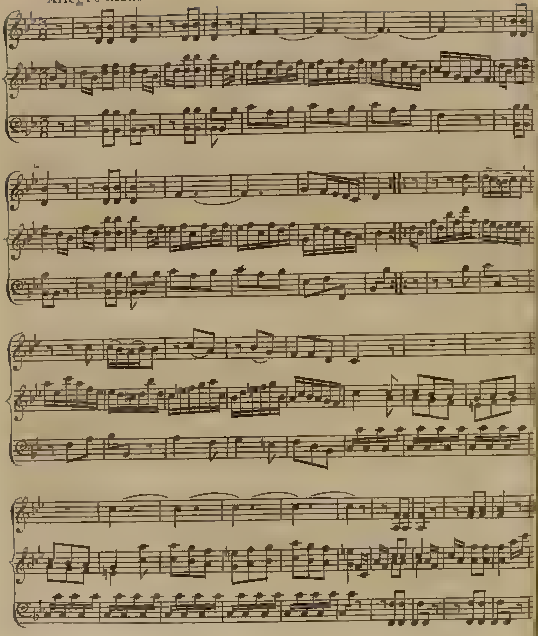

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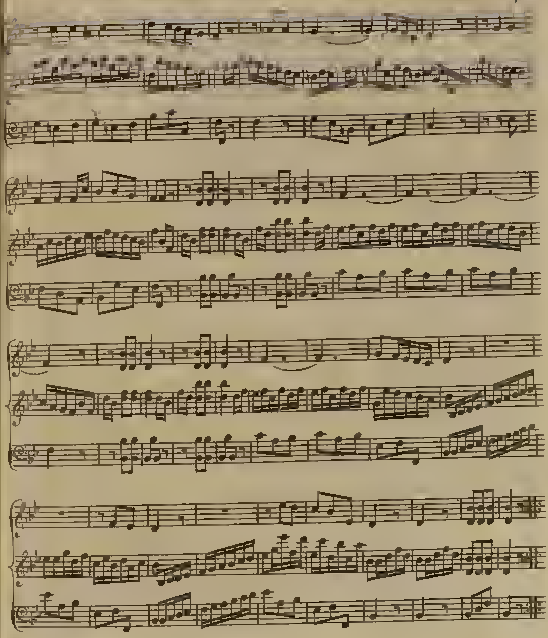

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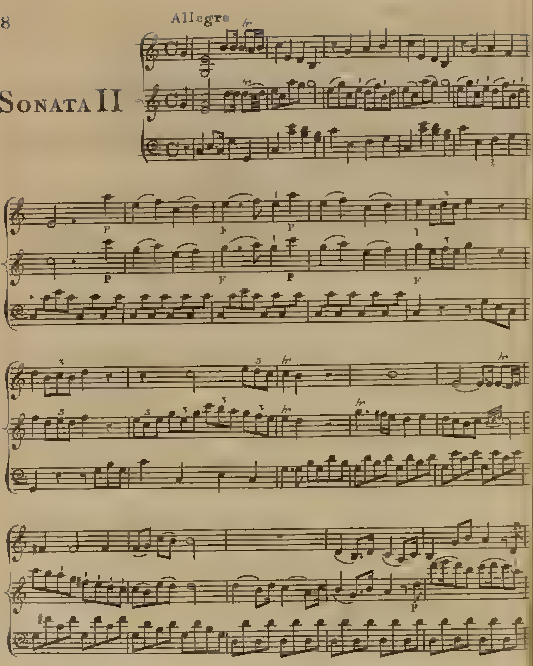
Sonata II



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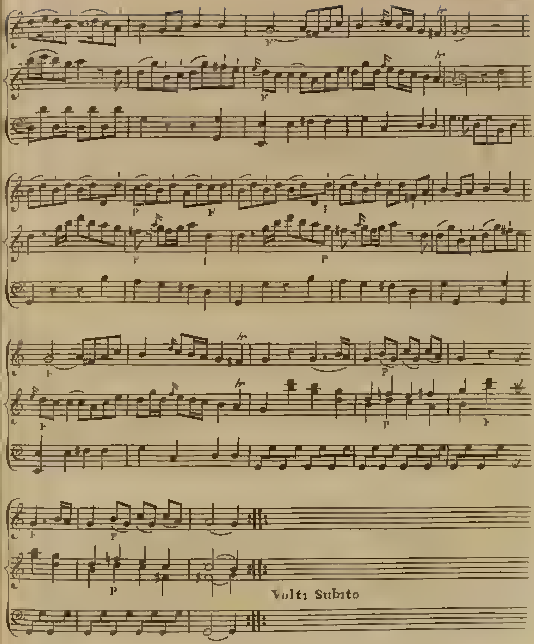

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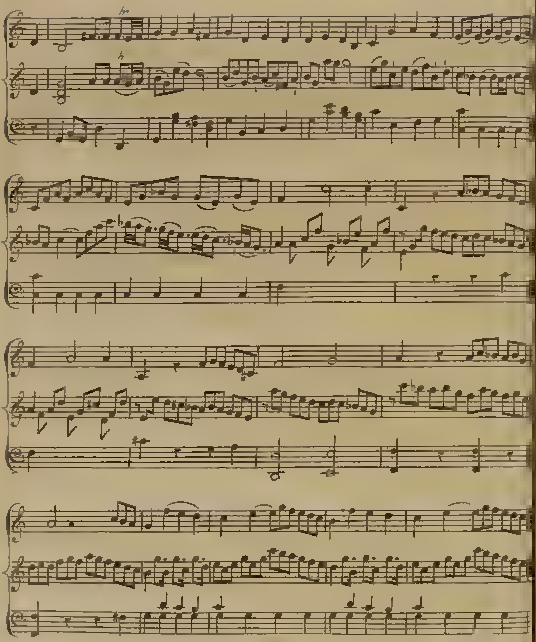

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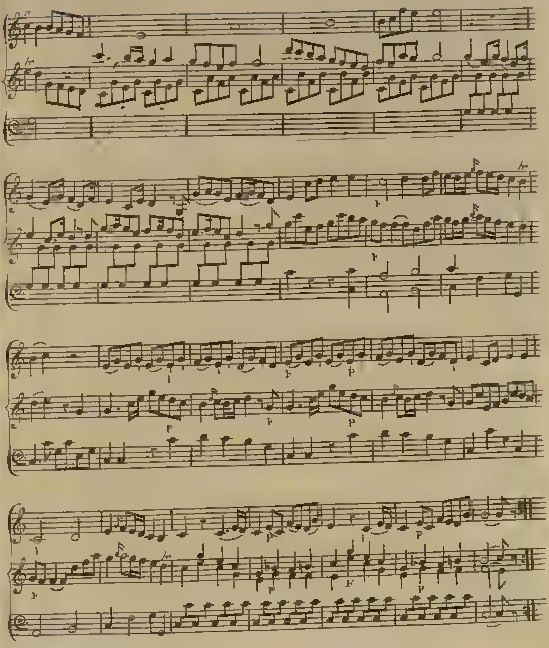

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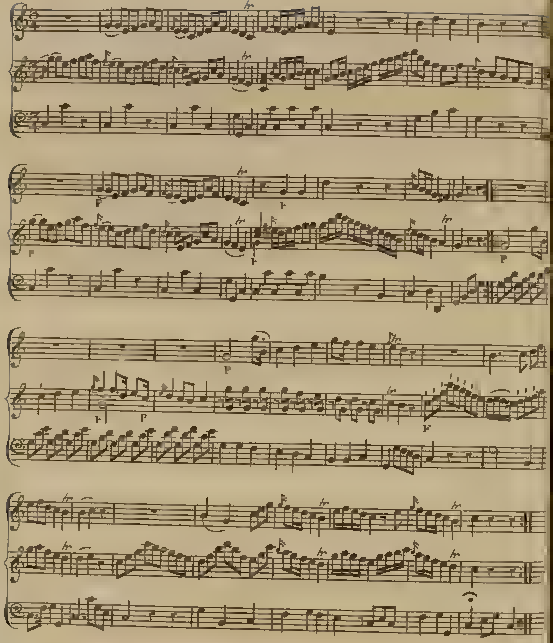

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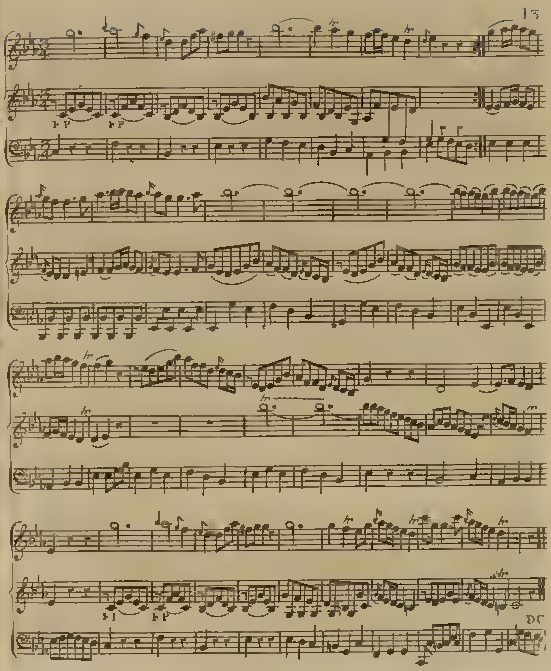

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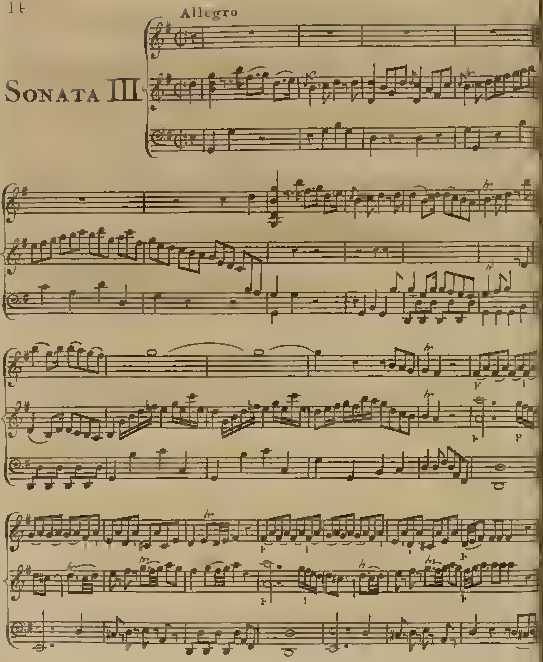
Sonata III

Allegro



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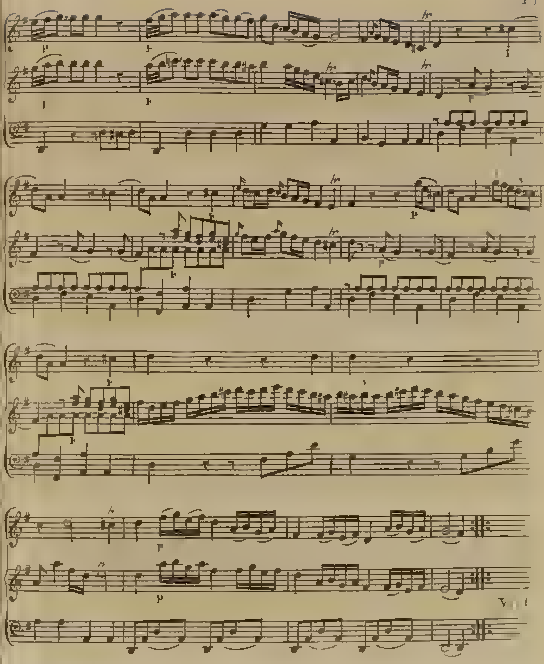

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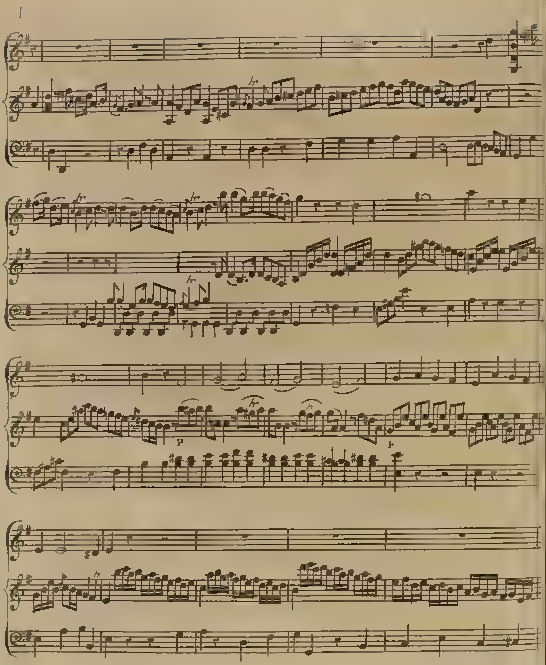

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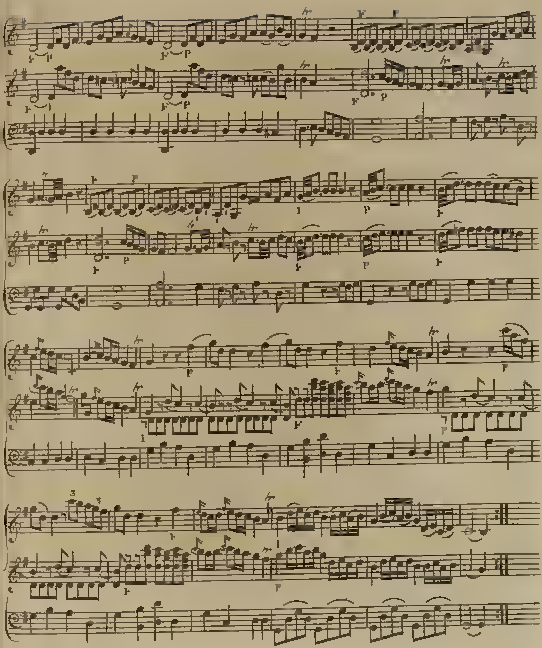

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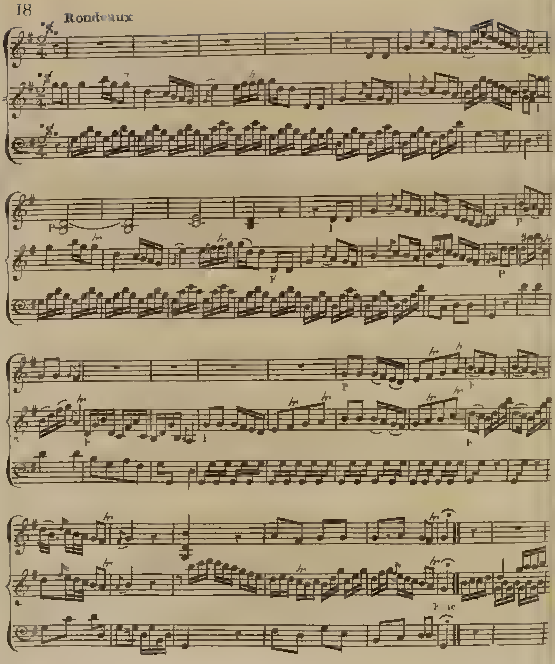

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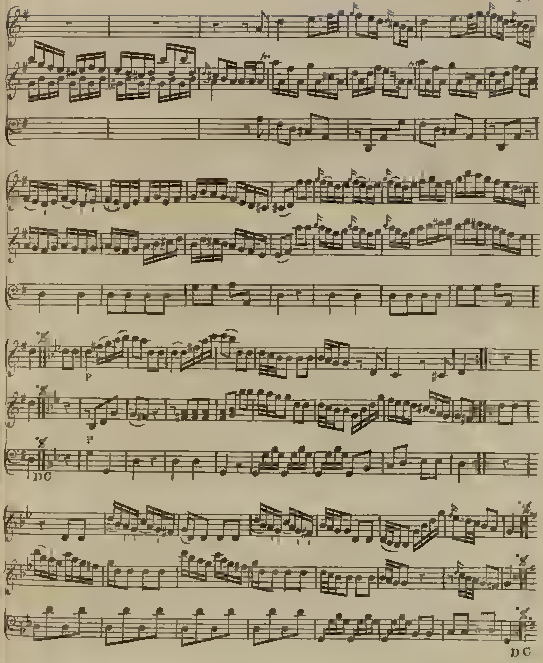

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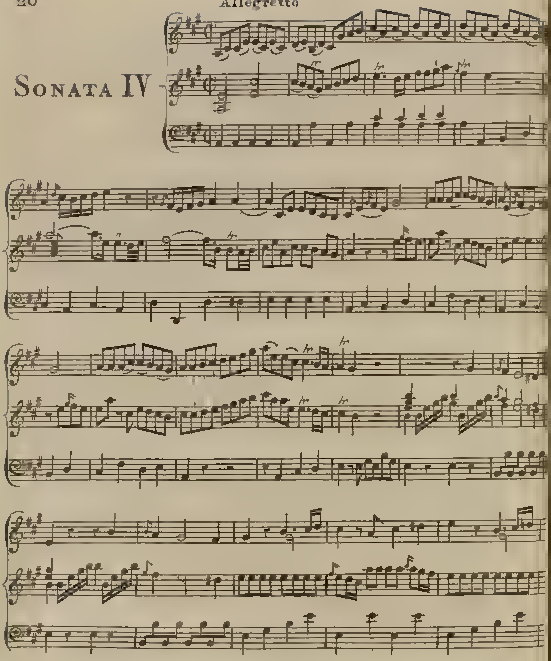
Allegretto

Sonata IV



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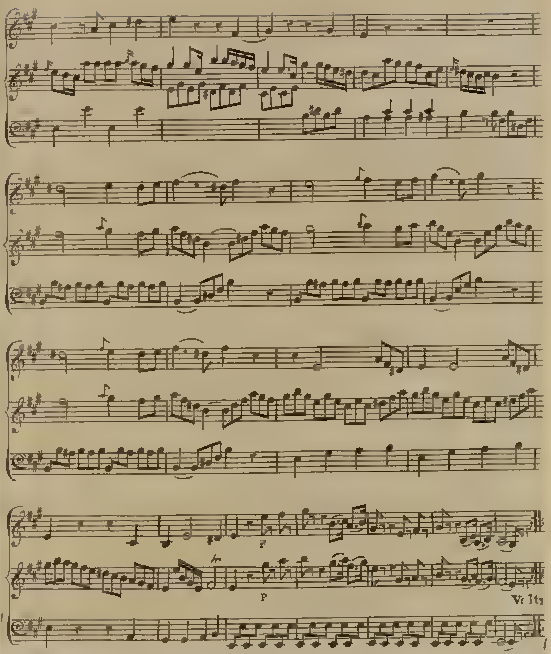

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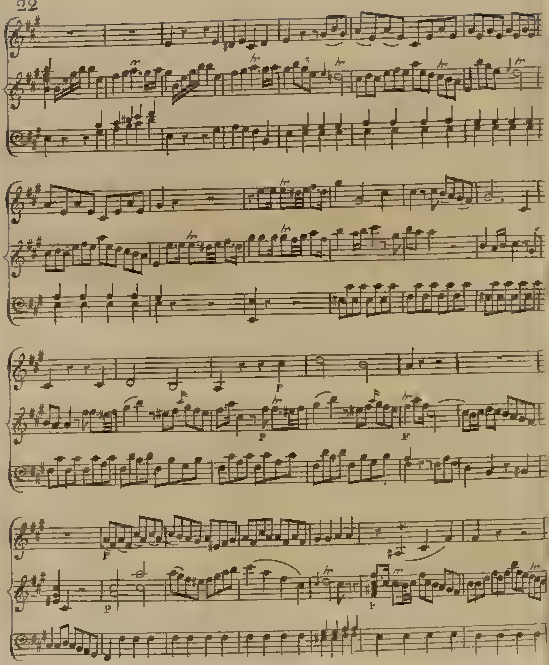

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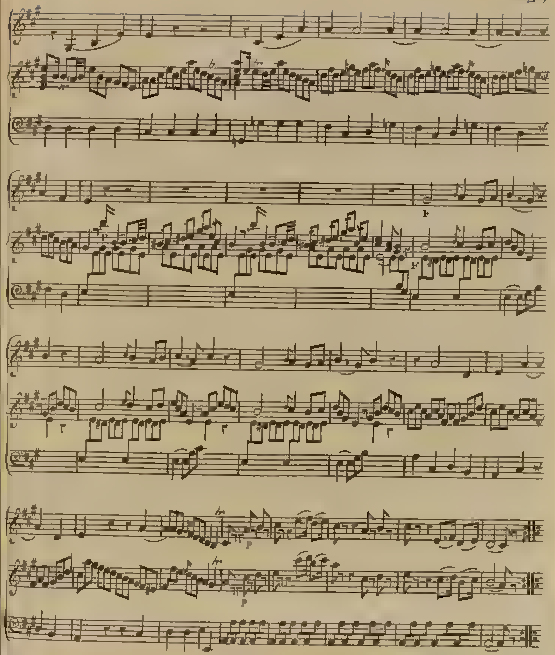

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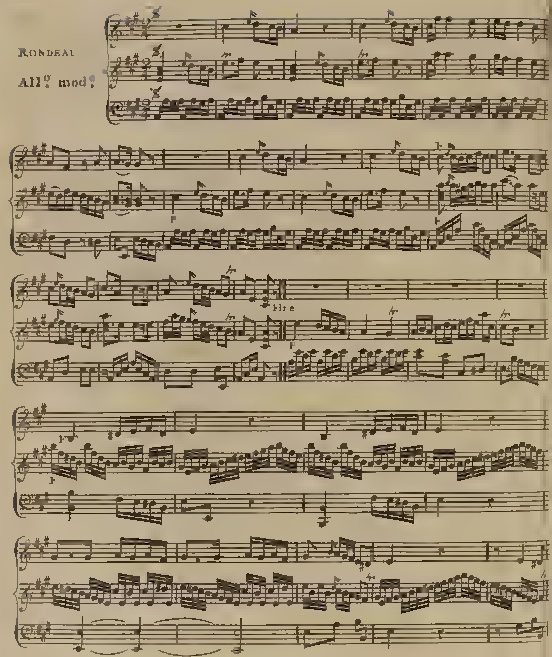

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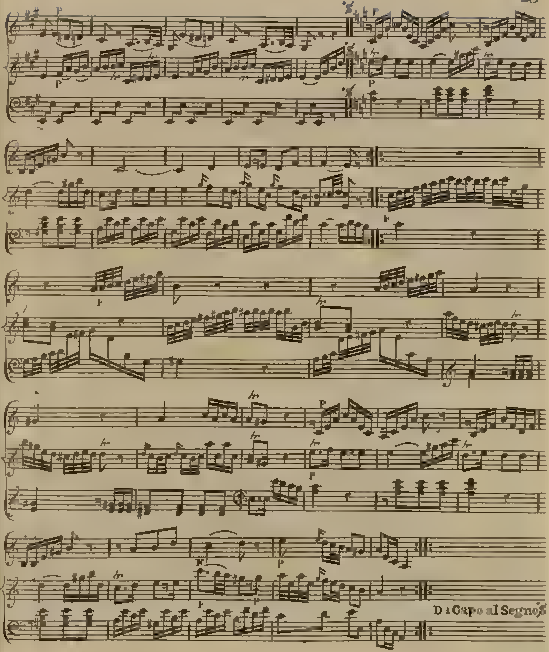

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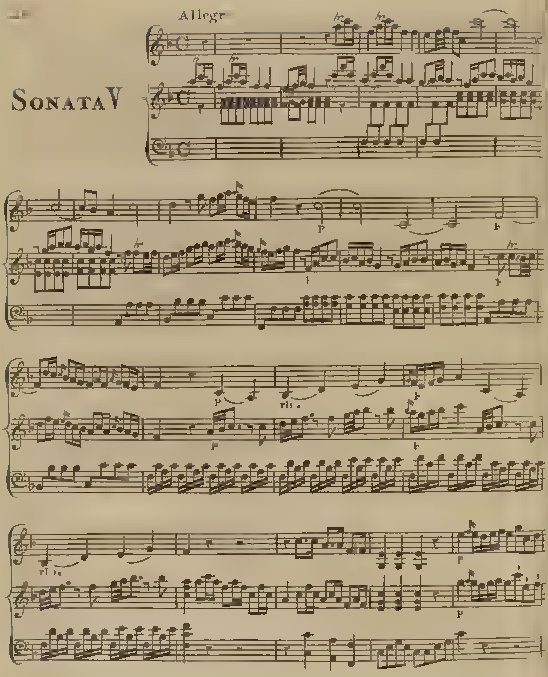

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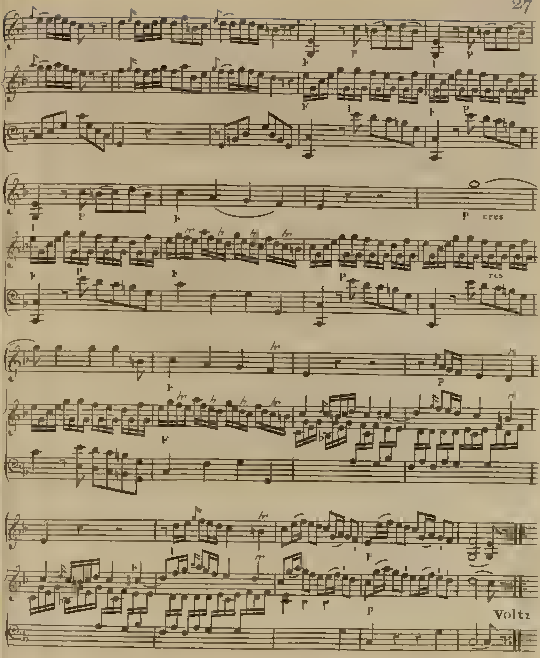

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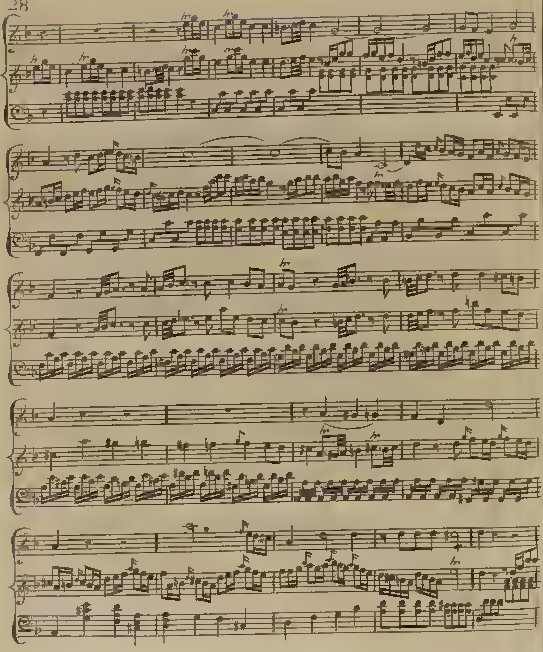

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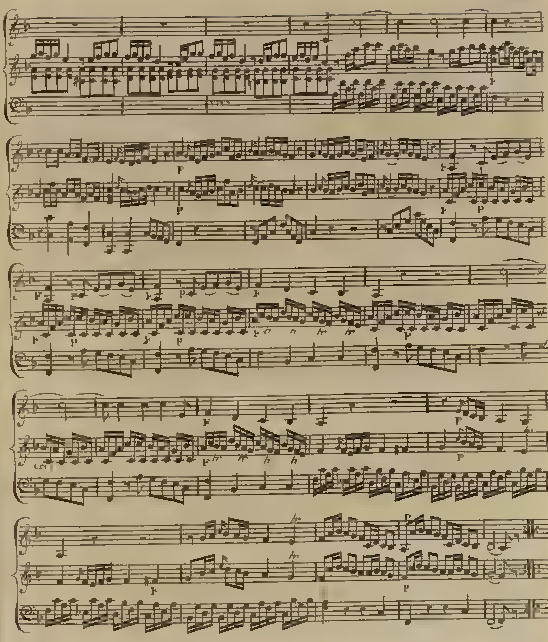

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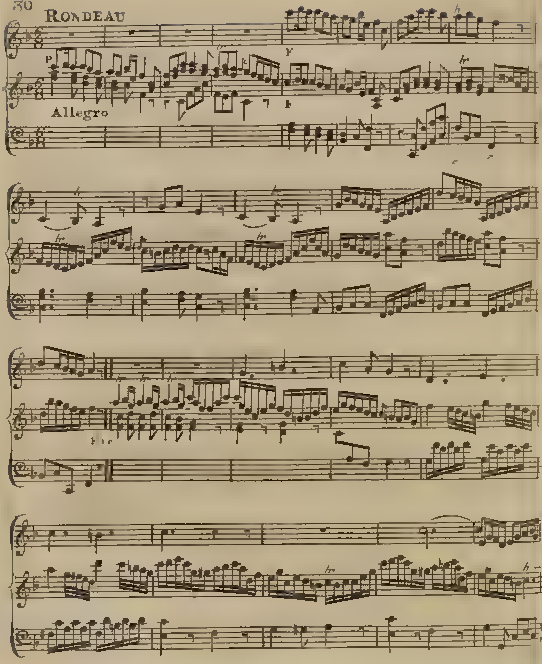

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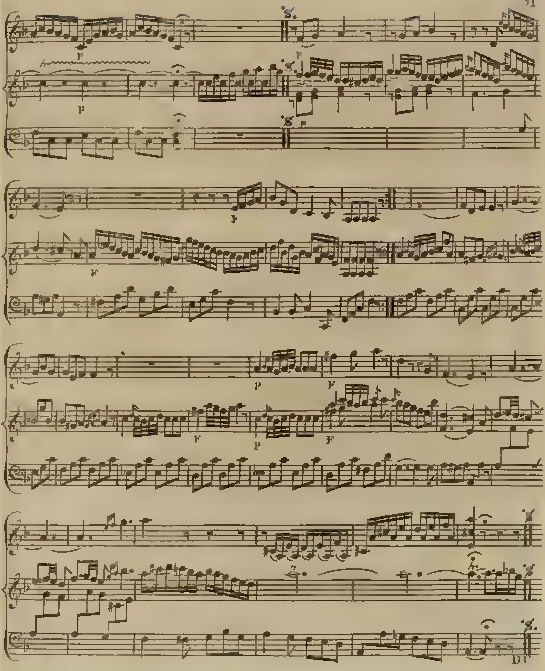

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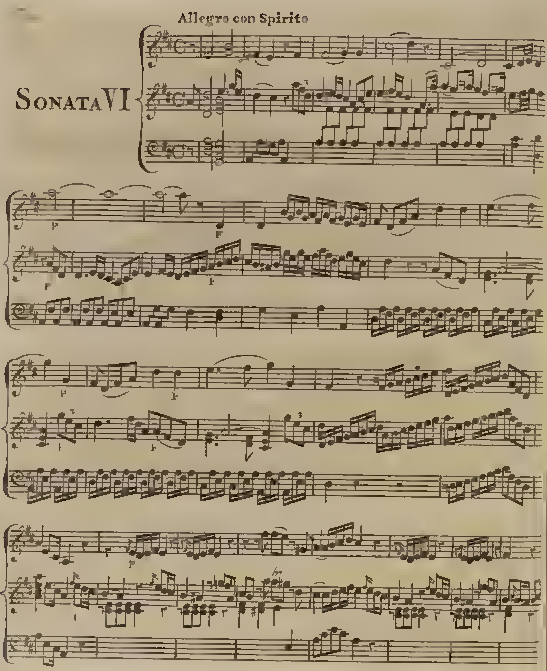

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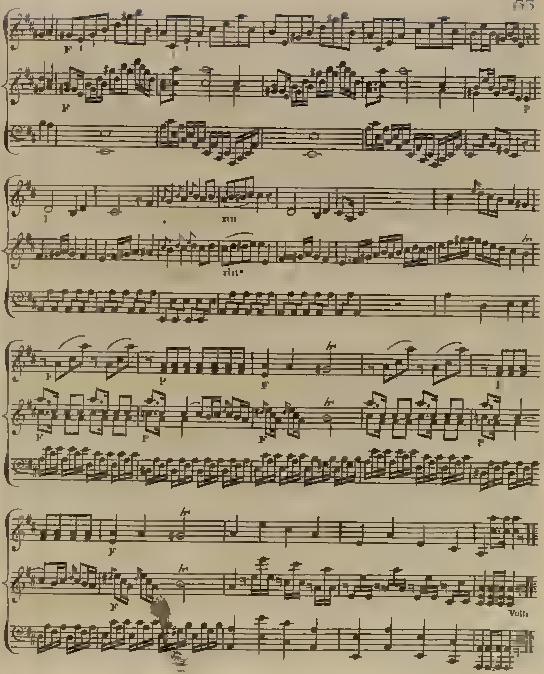

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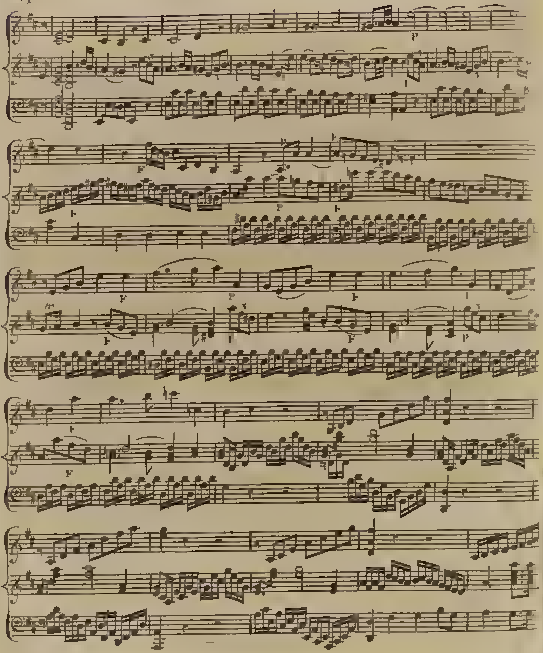

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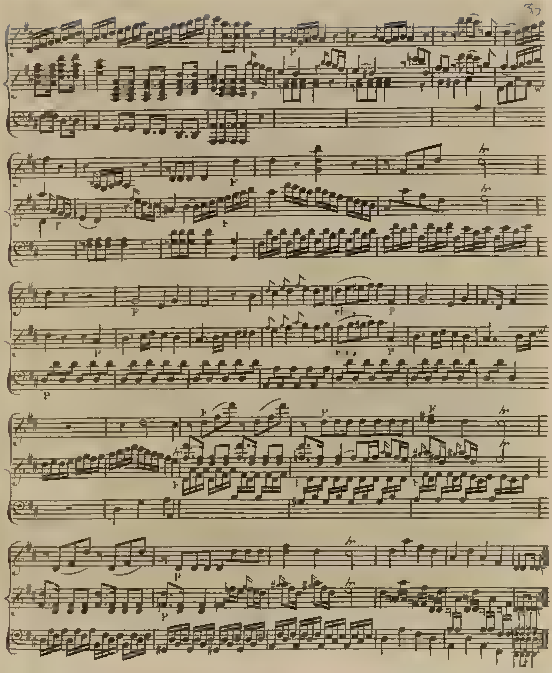

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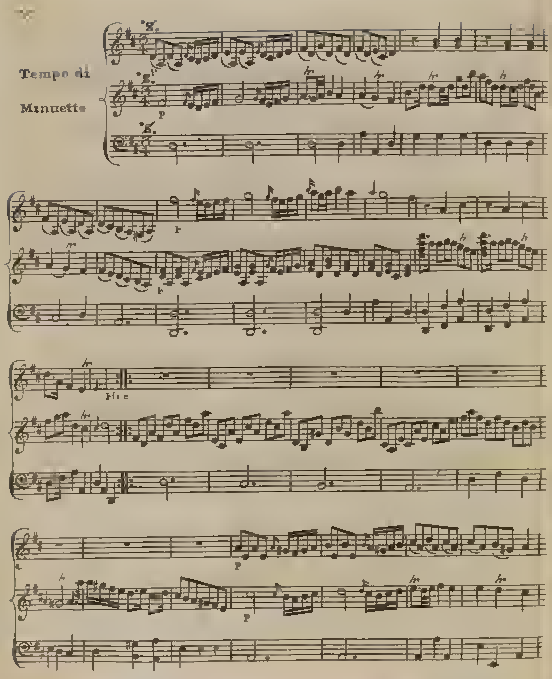

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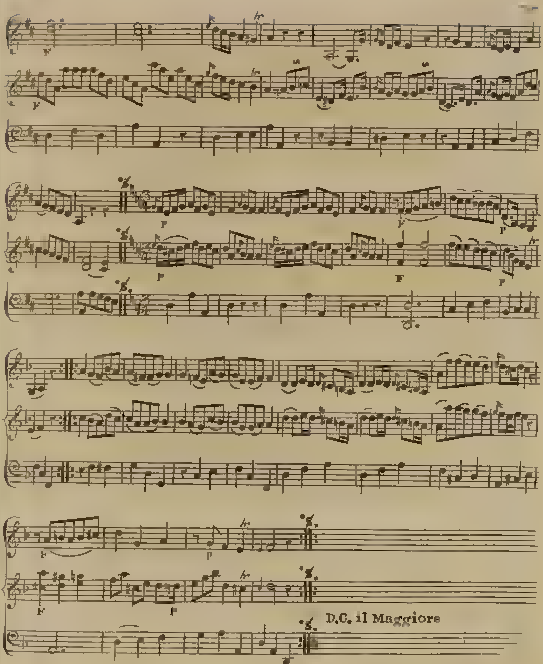

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A

Favorite

SONATA,

for the

Piano Forte:

Composed

and by permission Dedicated to

The Right Hon^ble

Lady Frances Somerset,

By J. N. ZWINGMANN.

Pr 3^s

Printed at St. Pauls Hall

London

J n Zwingmann

To be Sold for the Author by Preston at his Wholesale Warehouse 97 Strand

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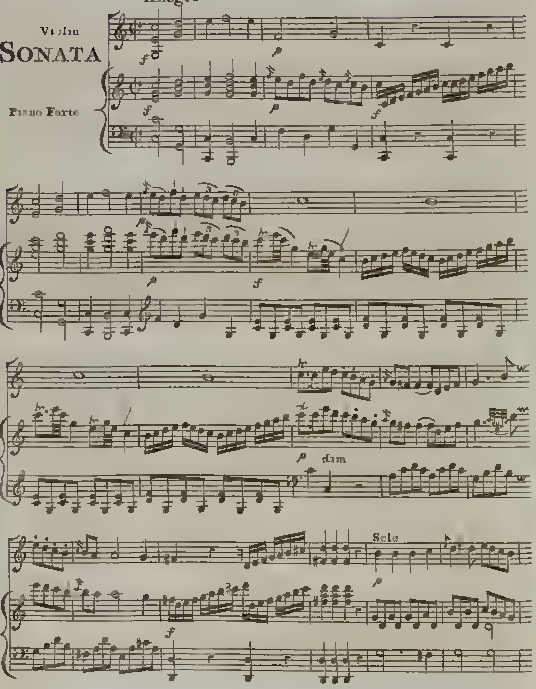
Allegro

Violin

SONATA

Piano Forte



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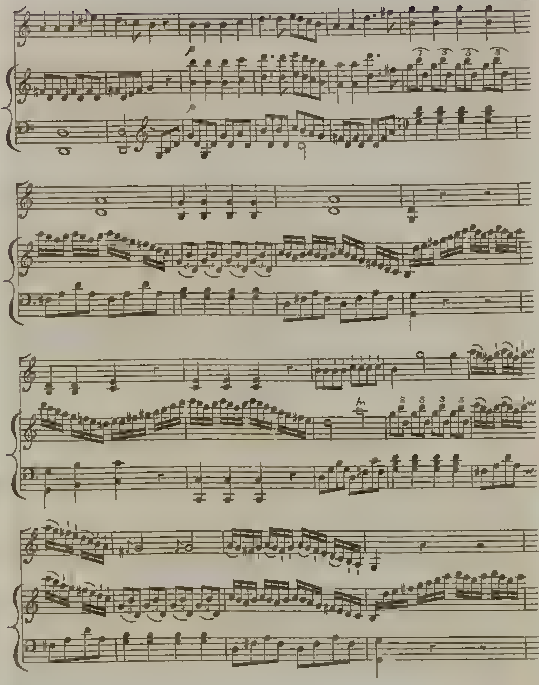

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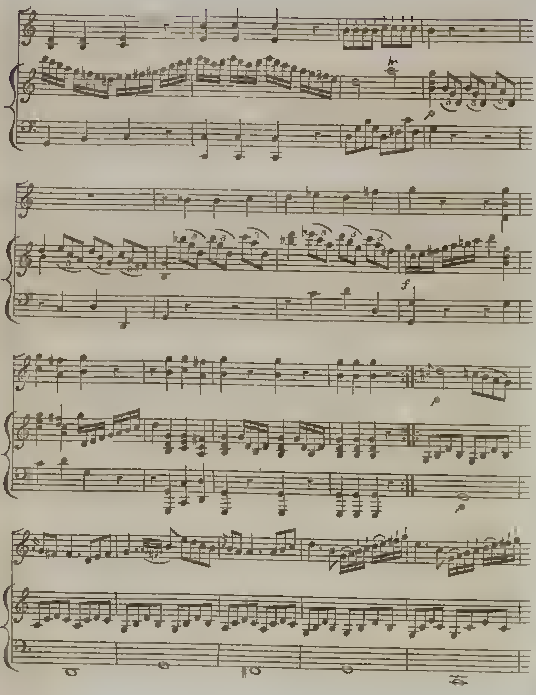

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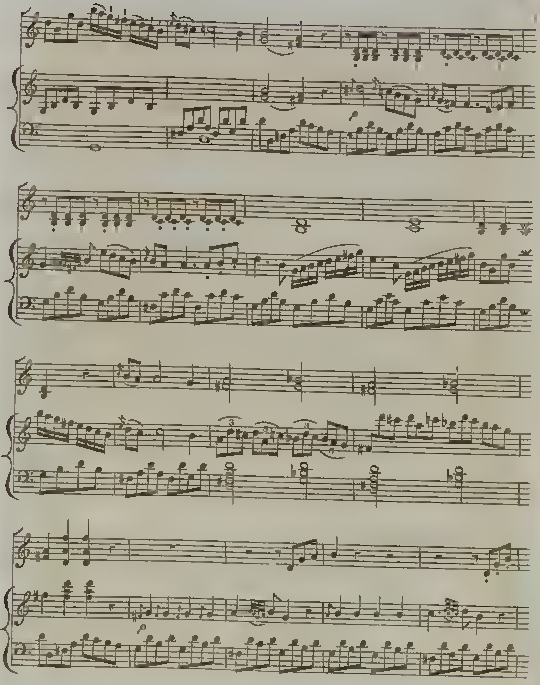

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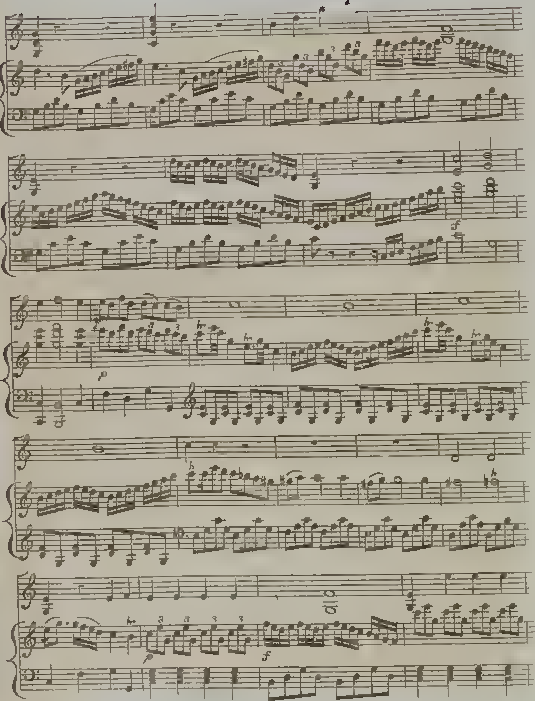

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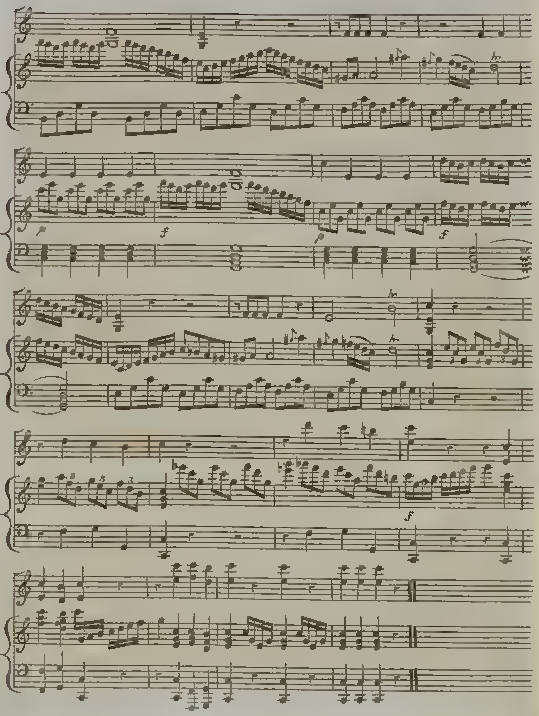

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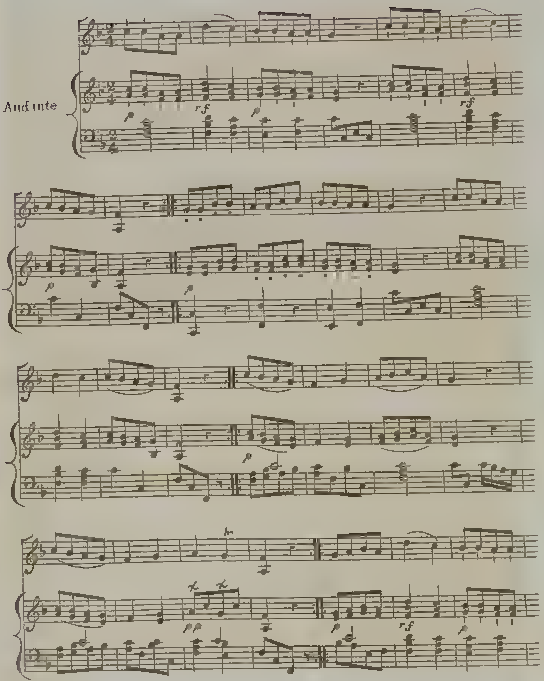

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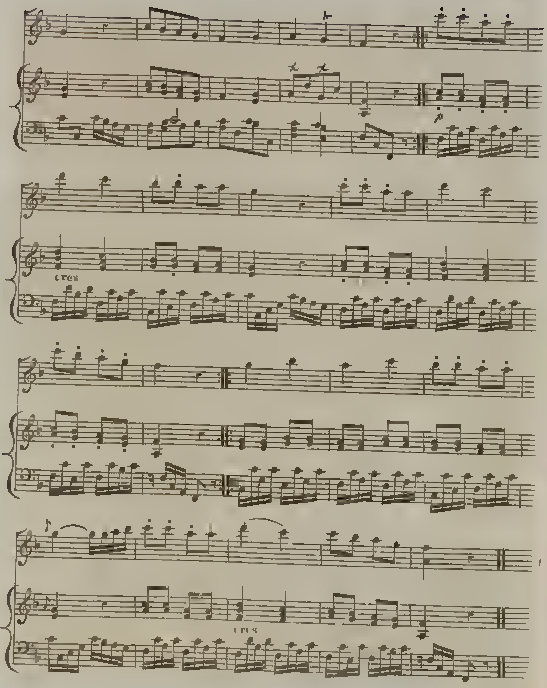

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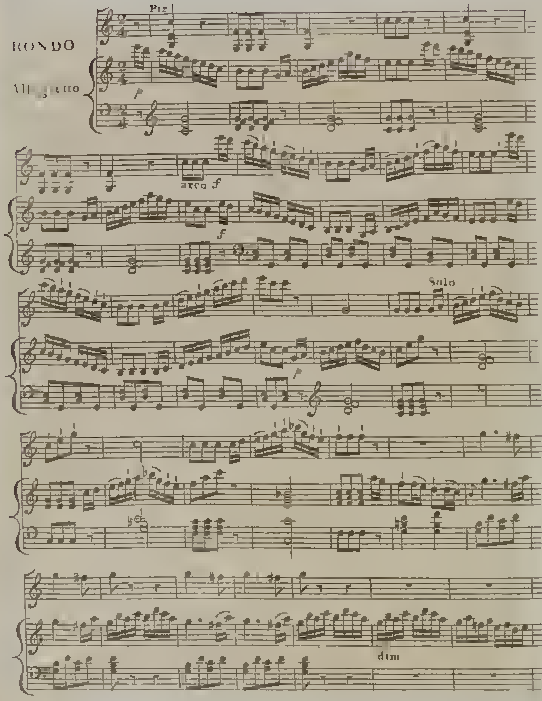

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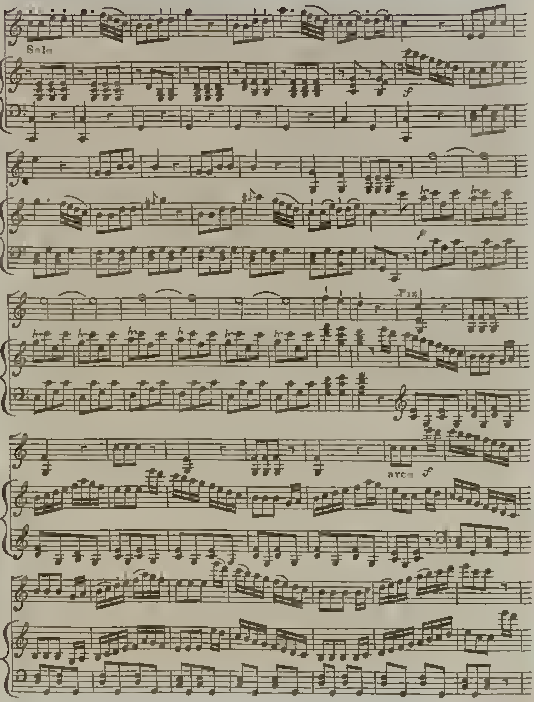

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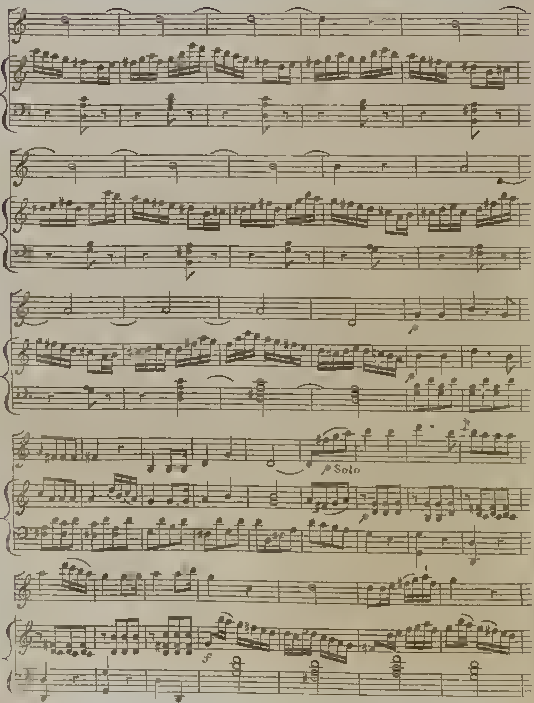

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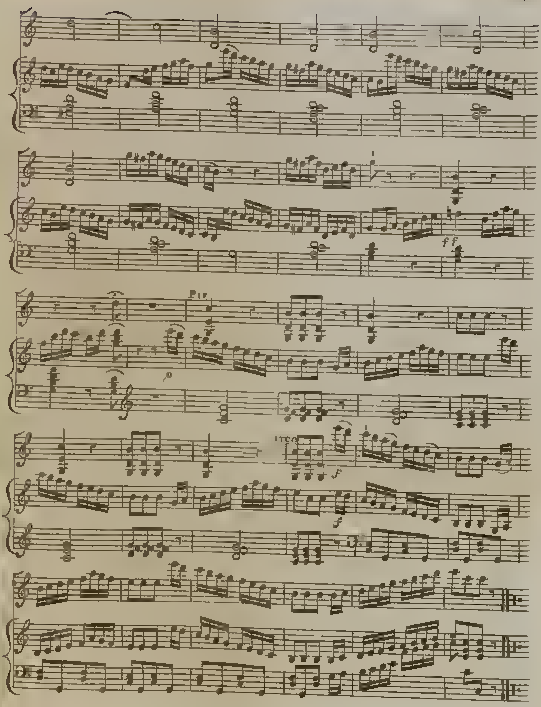

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Two
SONATA'S
for the
Piano Forte
with an Accompaniment
for a Violin. (ad Libitum.)
in which are Introduced Favorite
SCOTCH AIRS.
Composed & Dedicated to Miss Denny
by
T. HAIGH.

Op. 36 — Pr 3s

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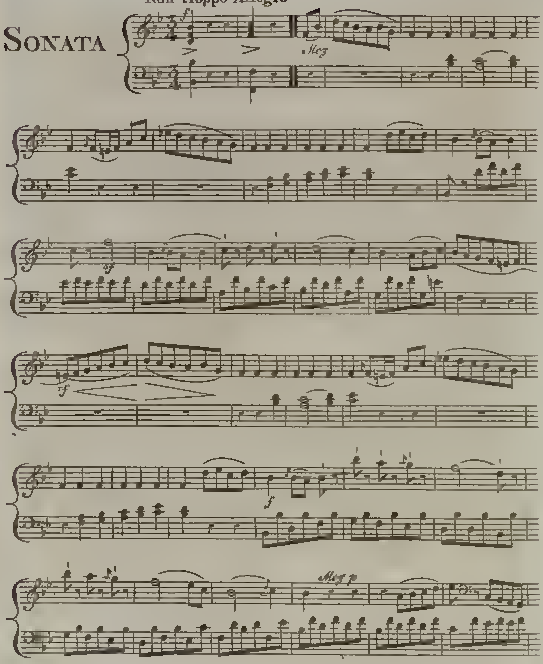
Non troppo Allegro

Sonata



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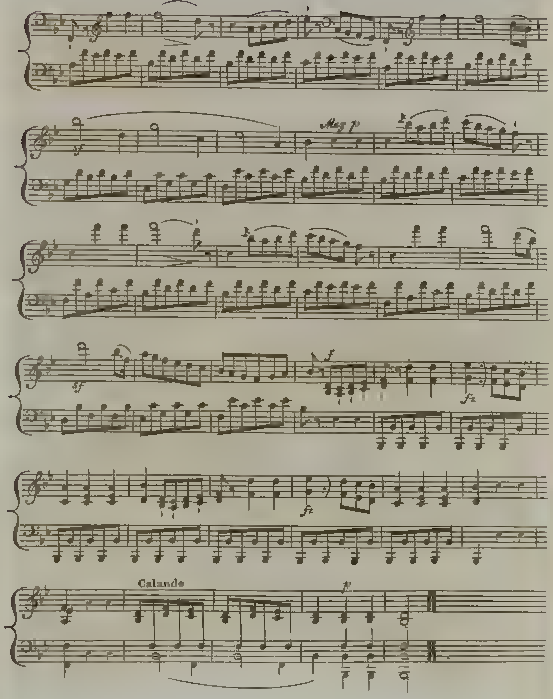

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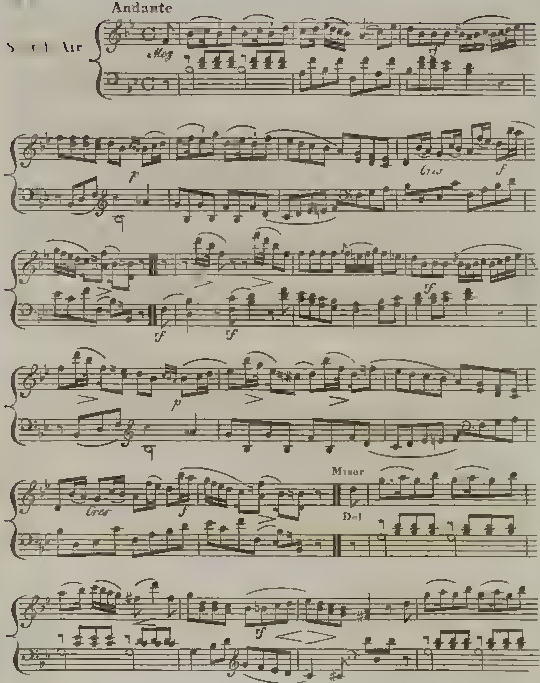

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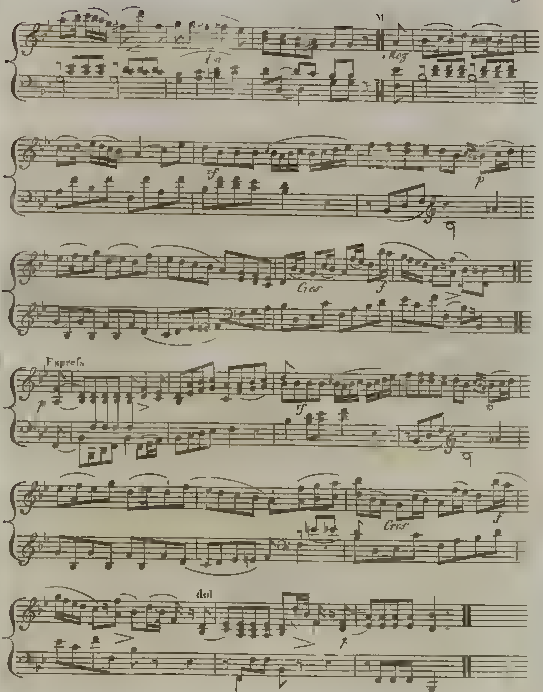

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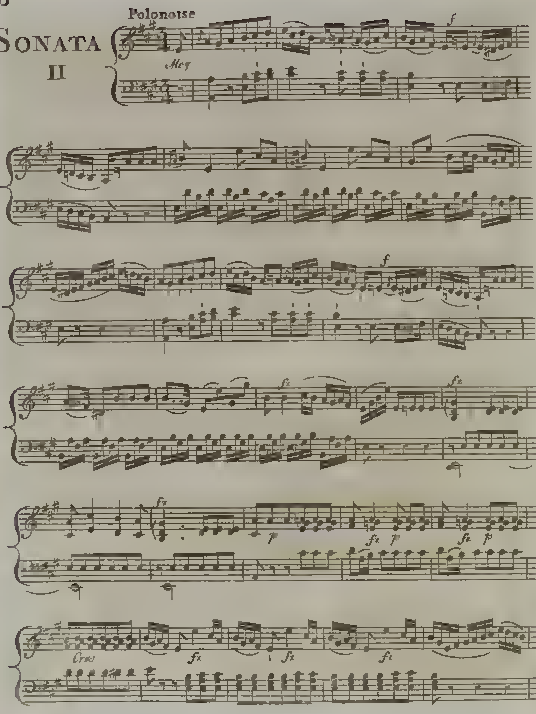
Sonata II

Polonoise



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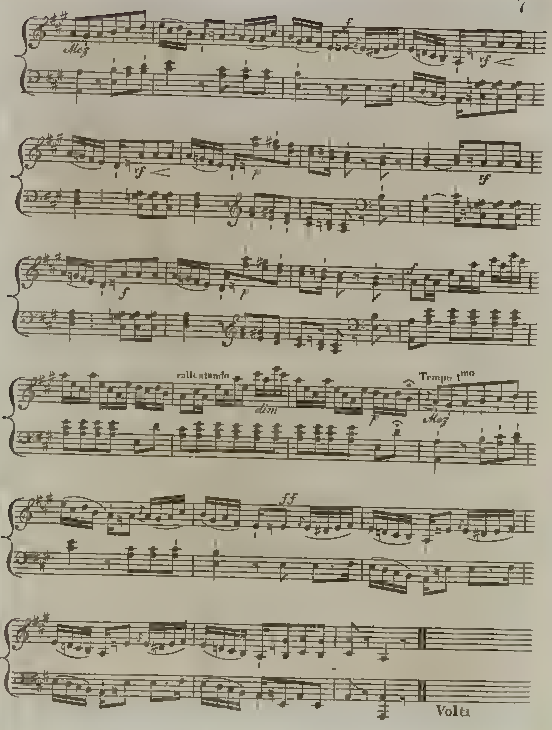

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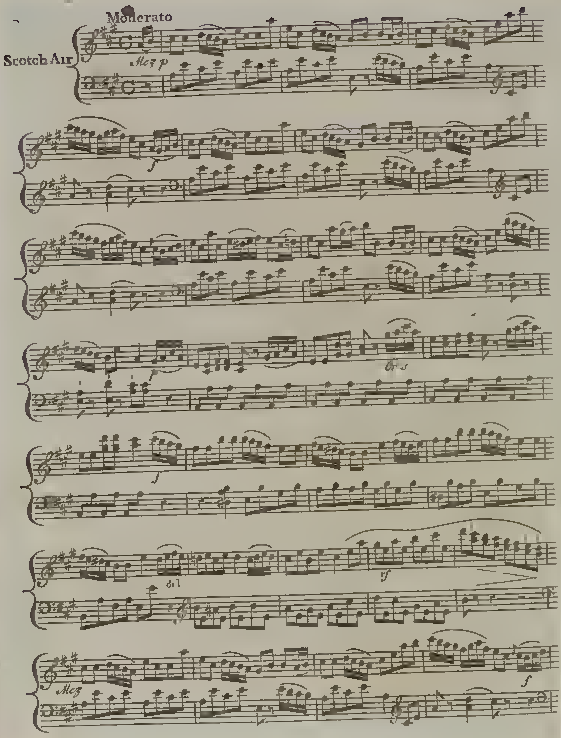

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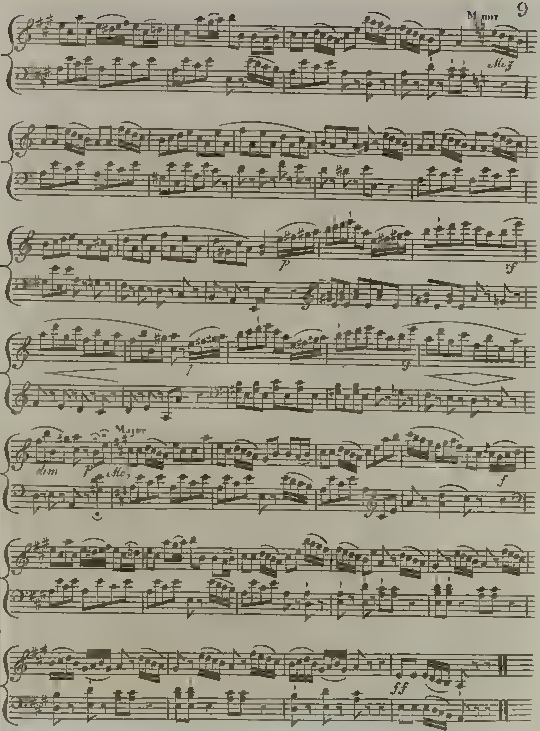

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Three

GRAND SOLEMNS

with

PIANO FORTE or HARPSICHORD.

[illegible]

The Words & last movement

to a Set of

SCOTTISH AIRS,

[illegible]

with Flute and Violoncello

Composed by

JOSEPH PLEYEL.

[illegible]

London Printed for the Proprietor Sold
[illegible]

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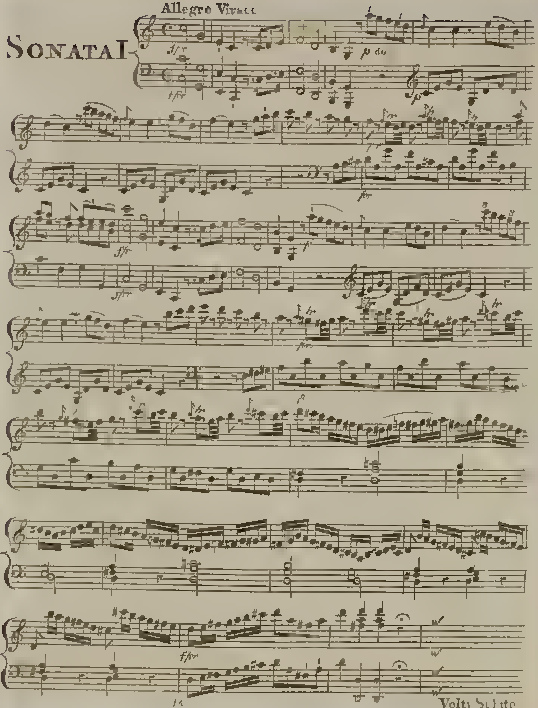

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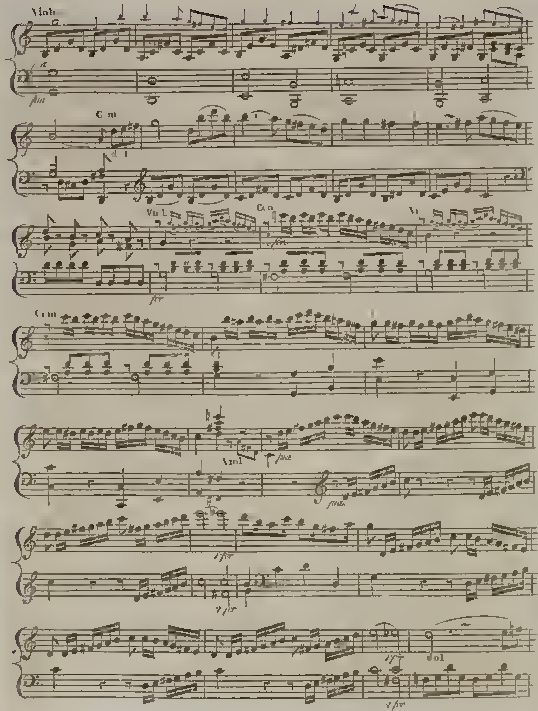

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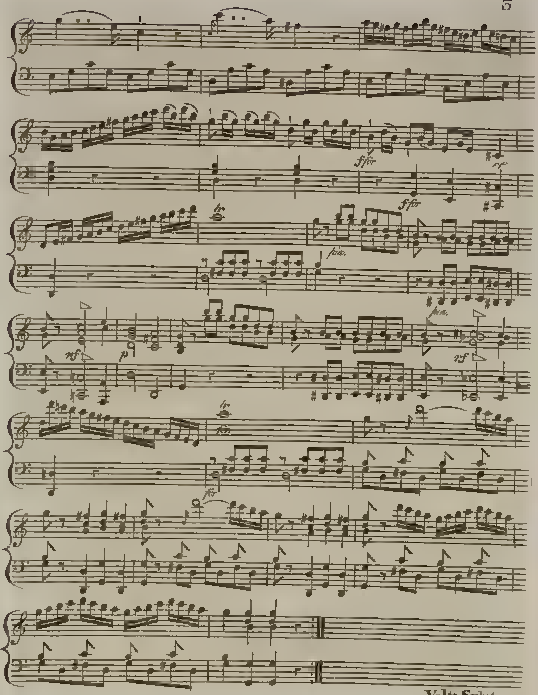

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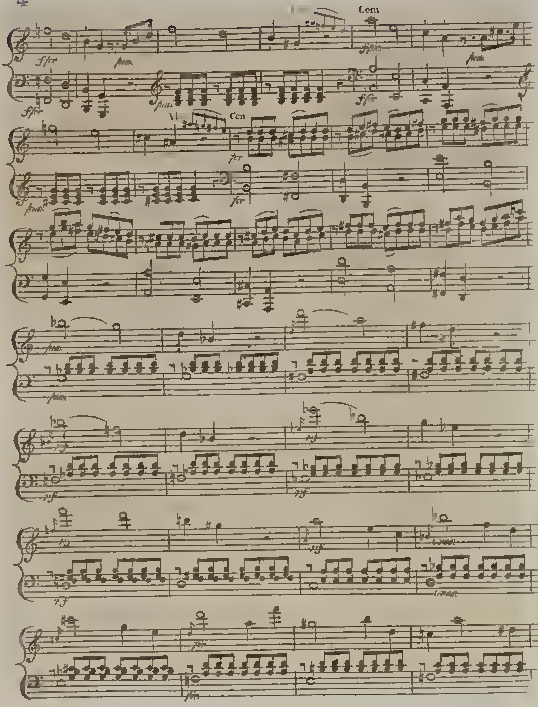

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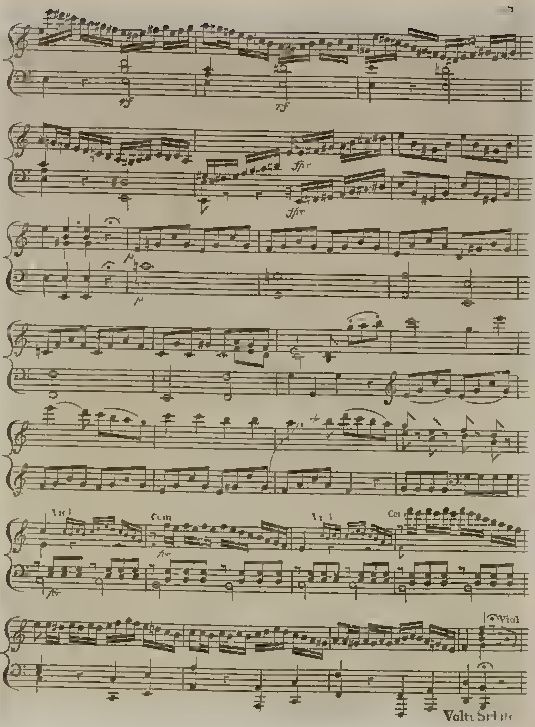

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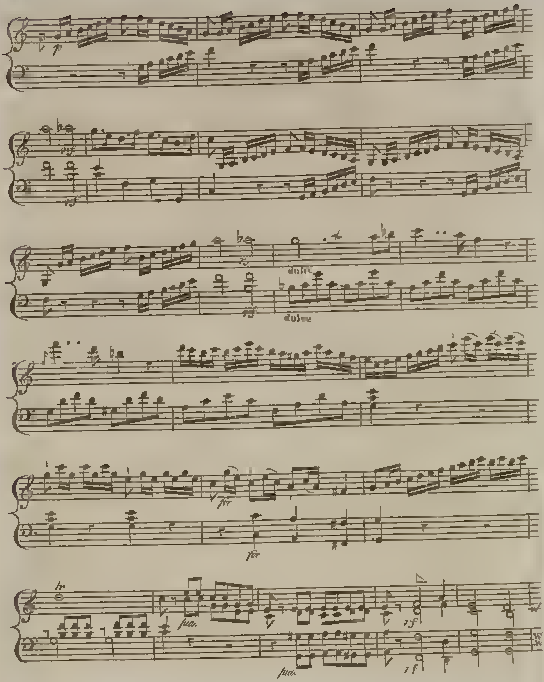

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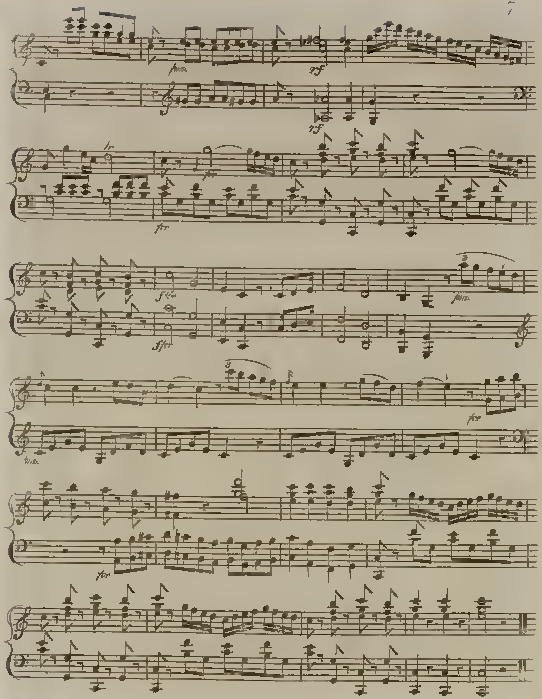

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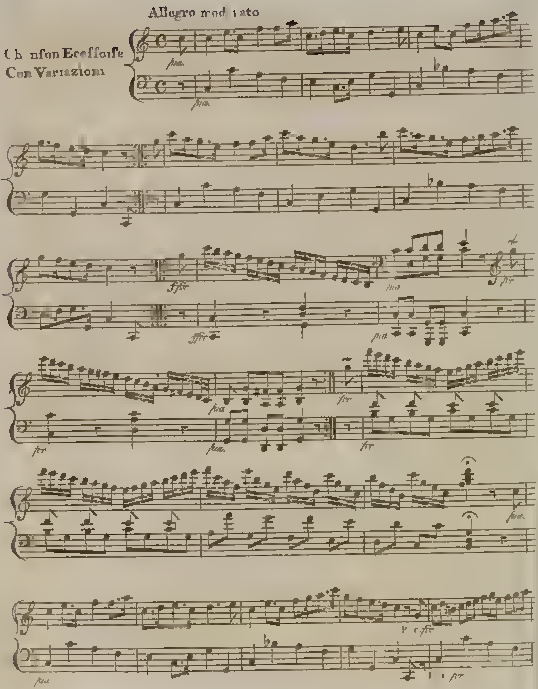

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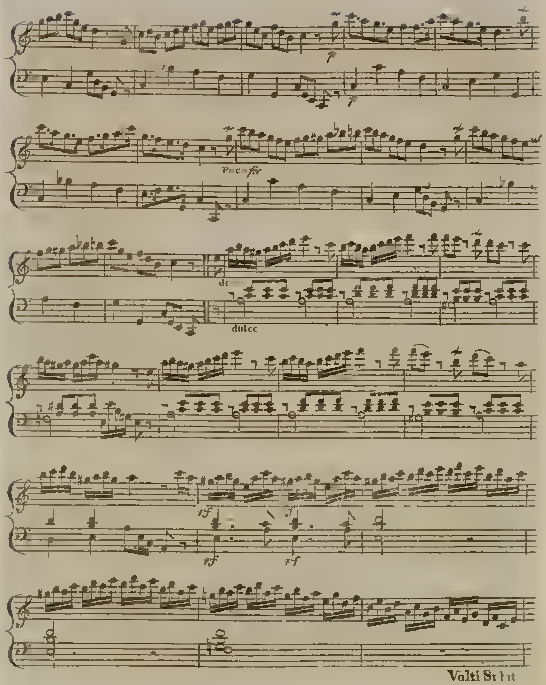

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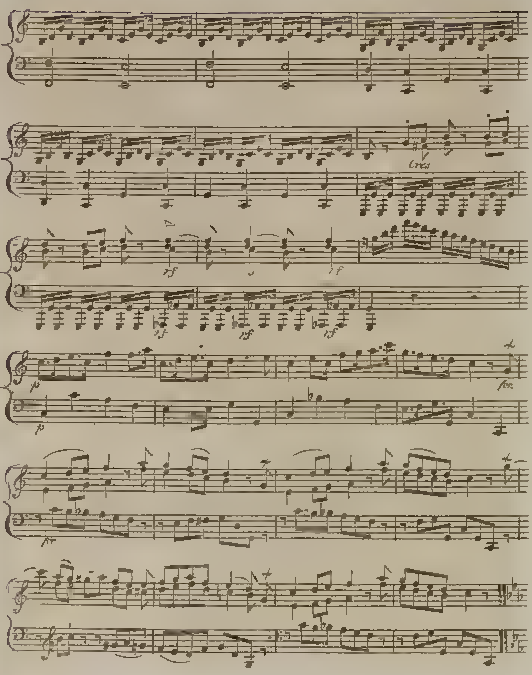

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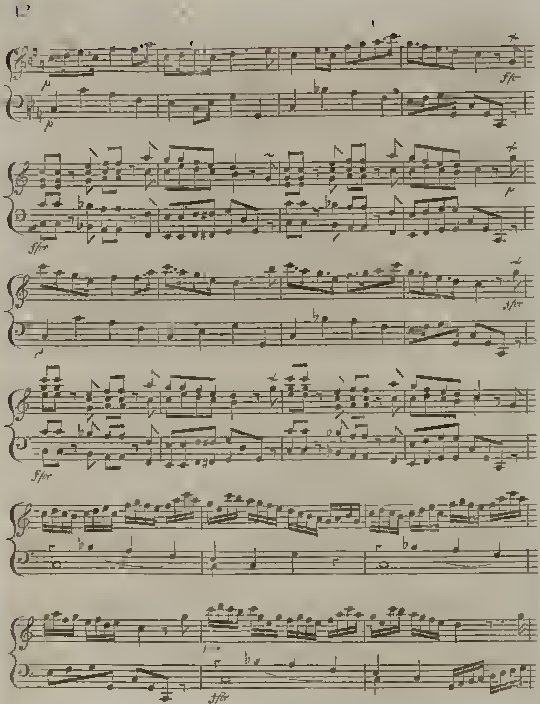

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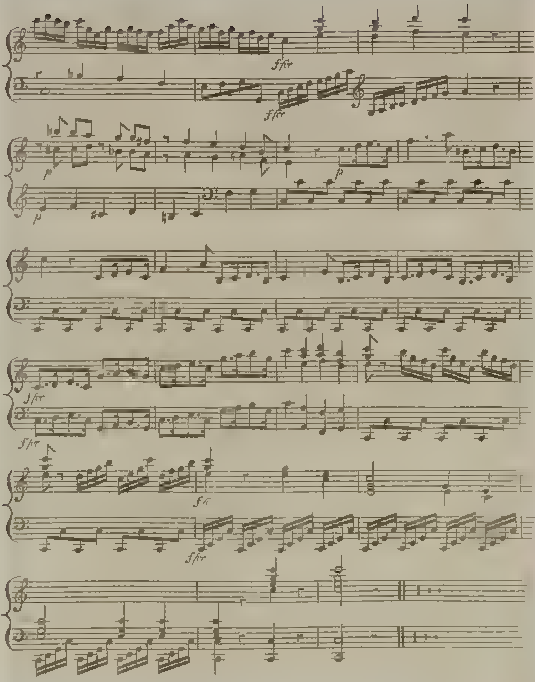

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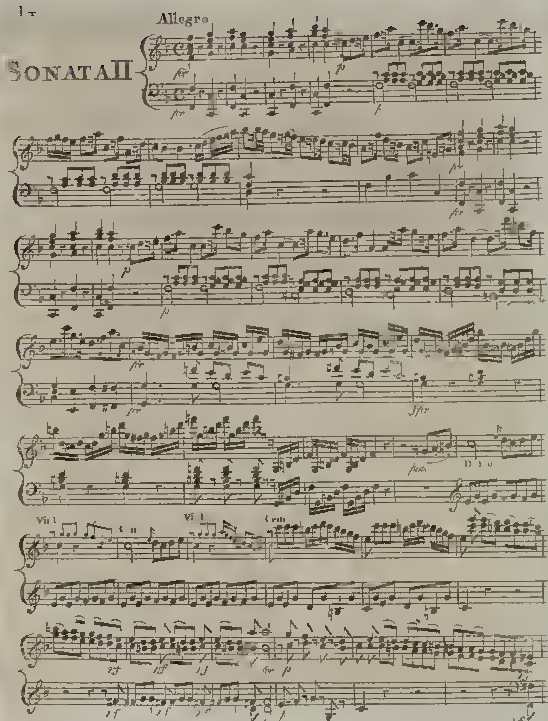

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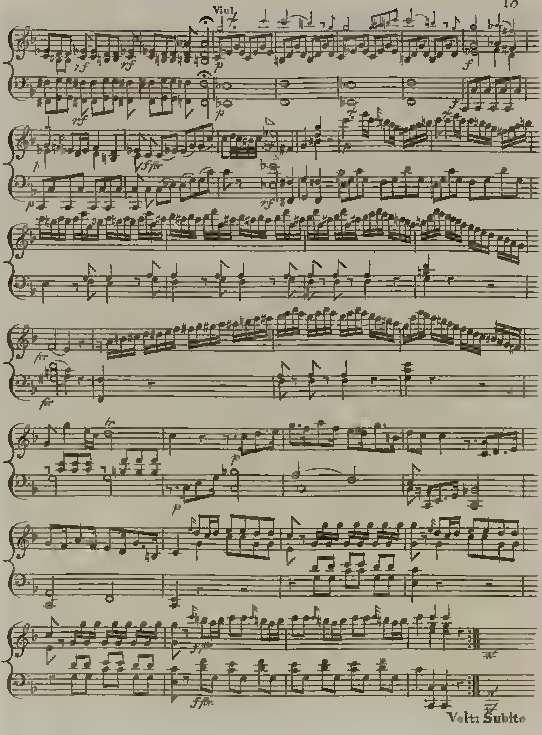

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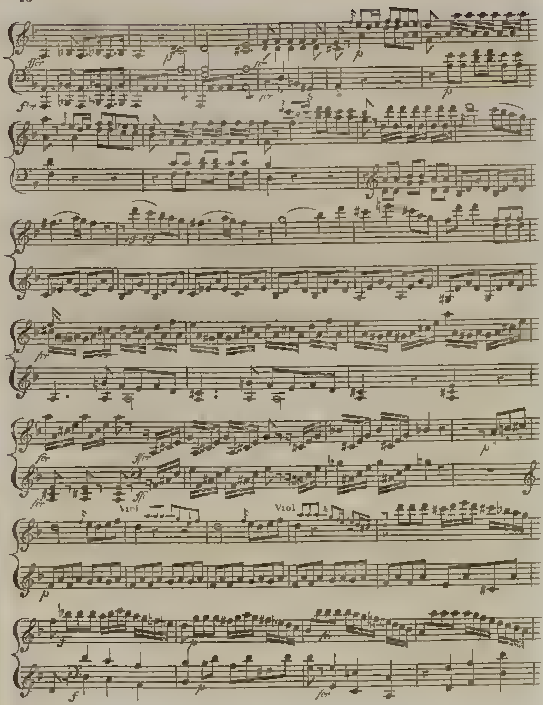

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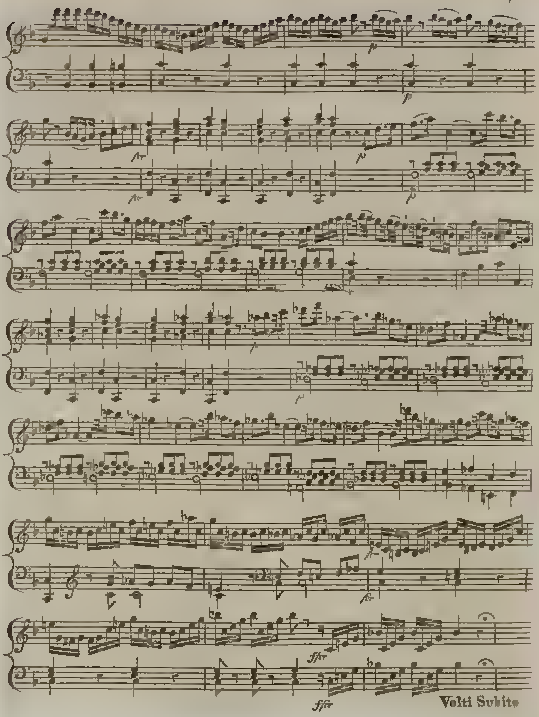

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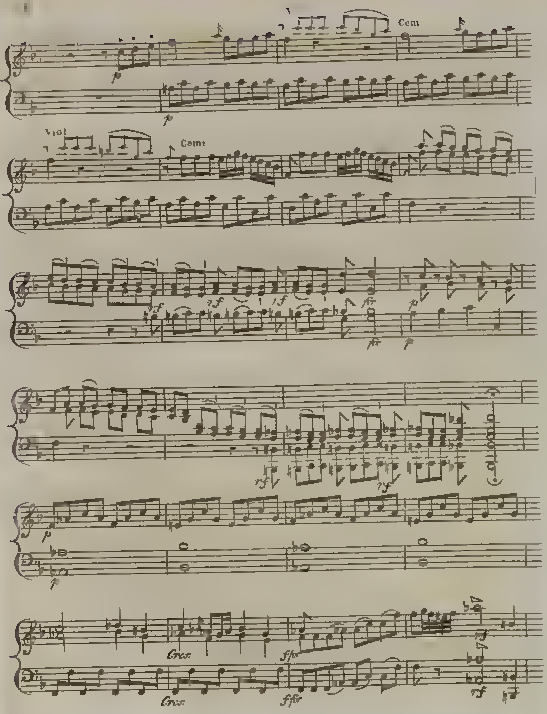

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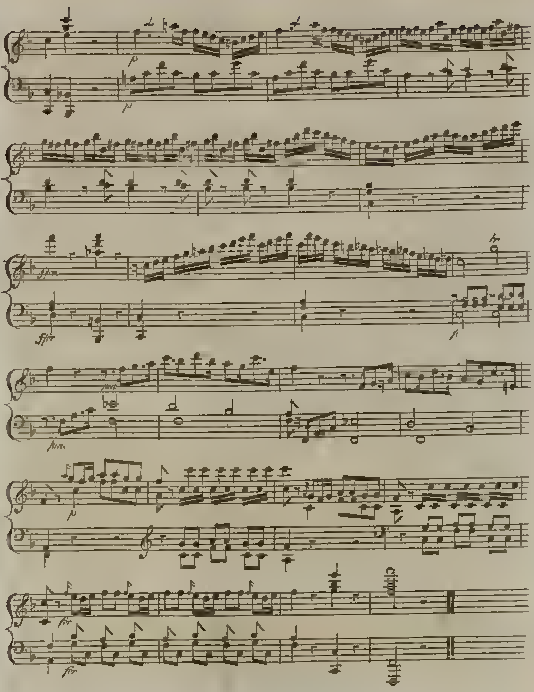

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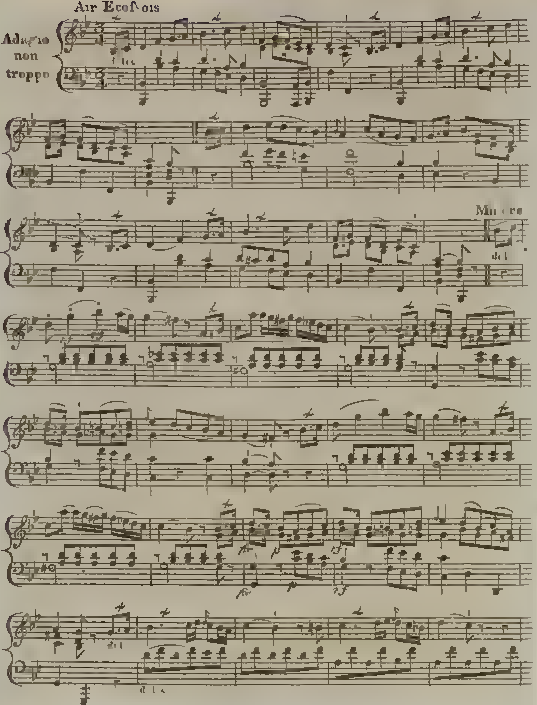

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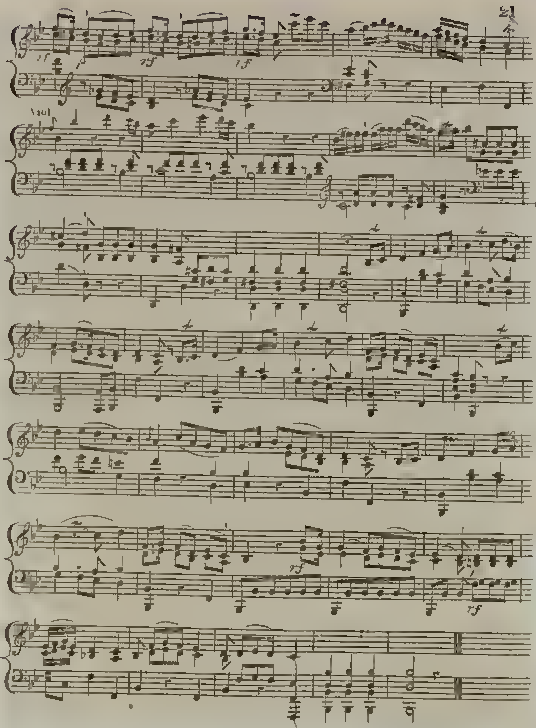

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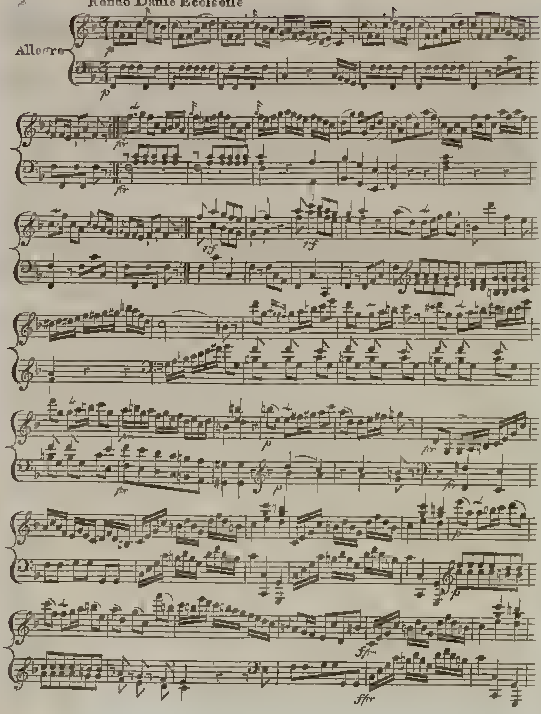

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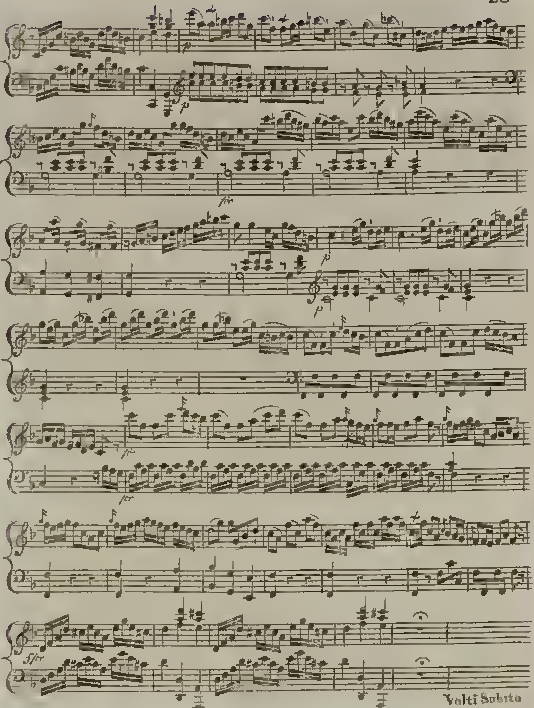

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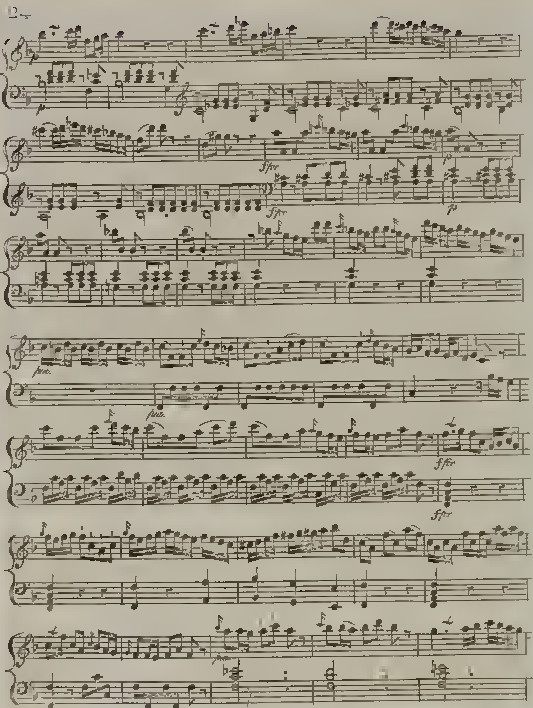

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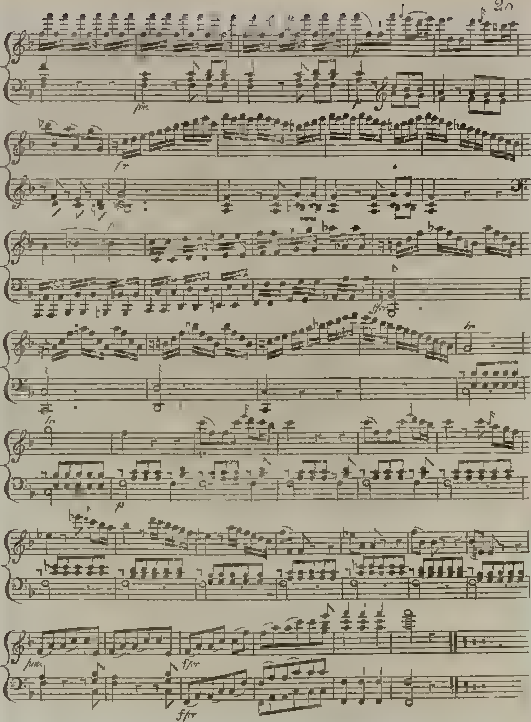
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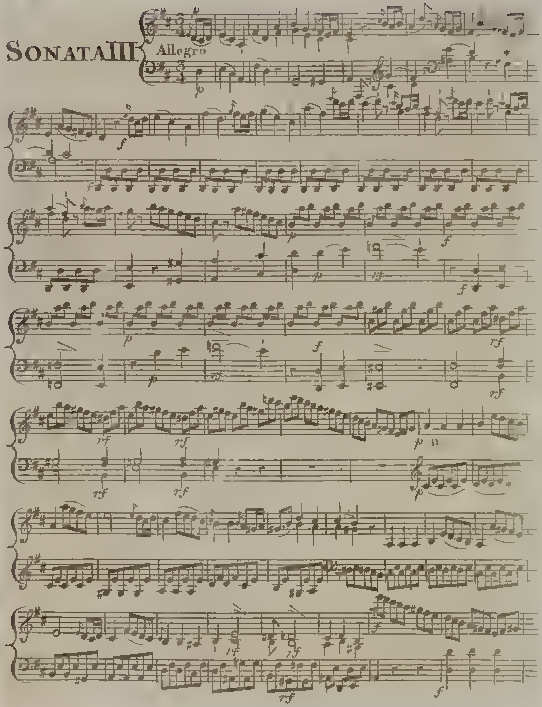

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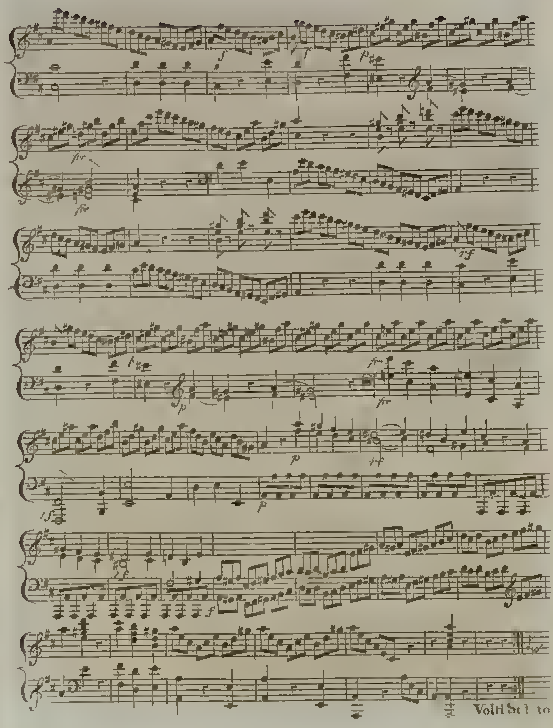

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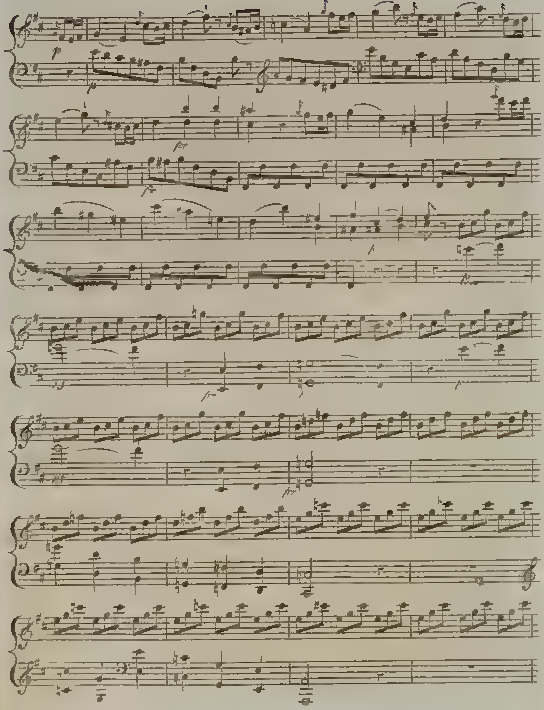

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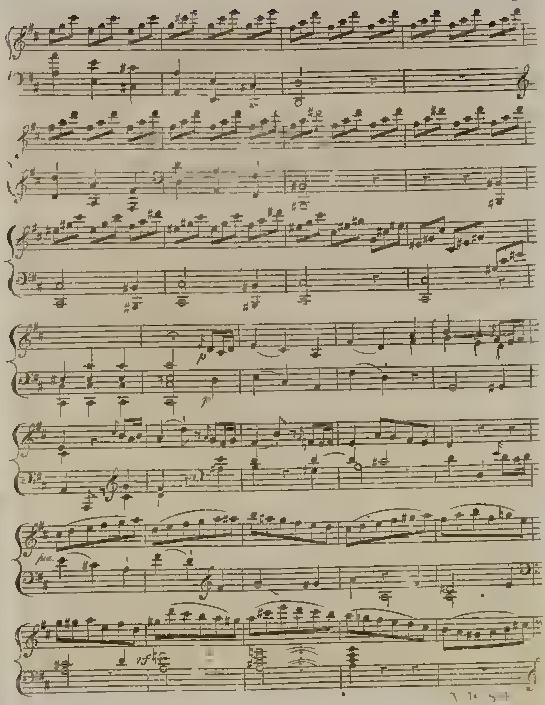

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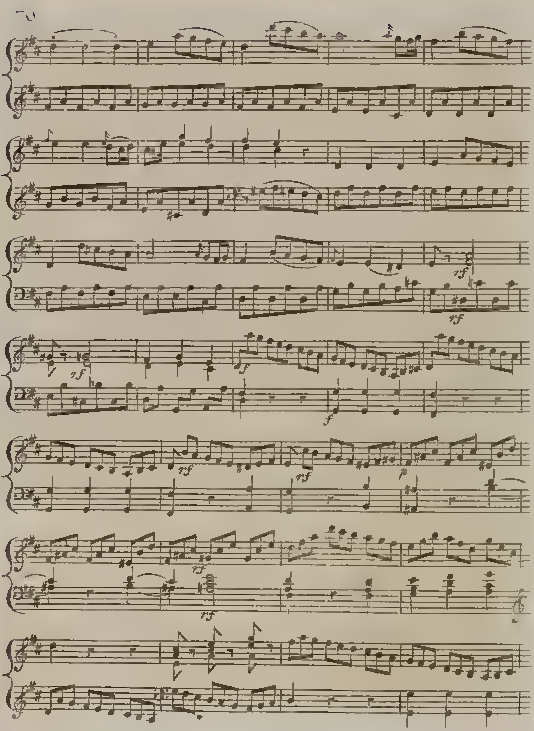

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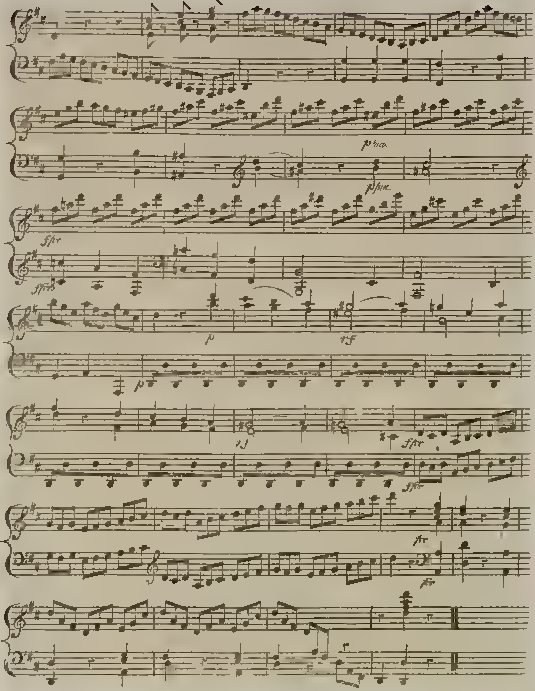
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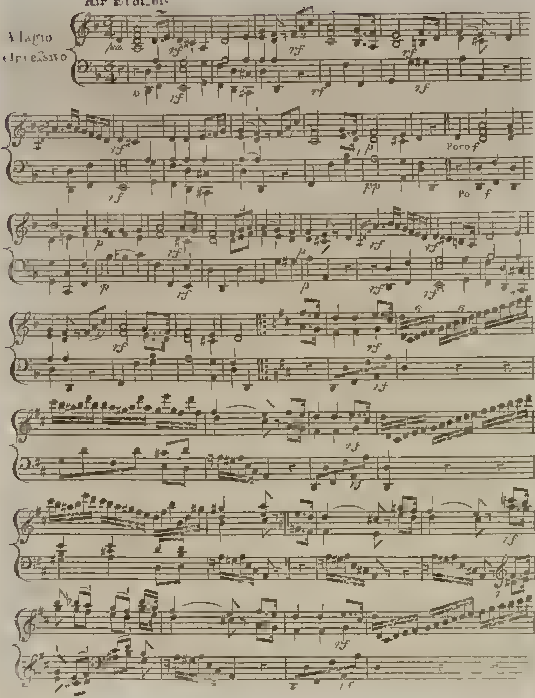

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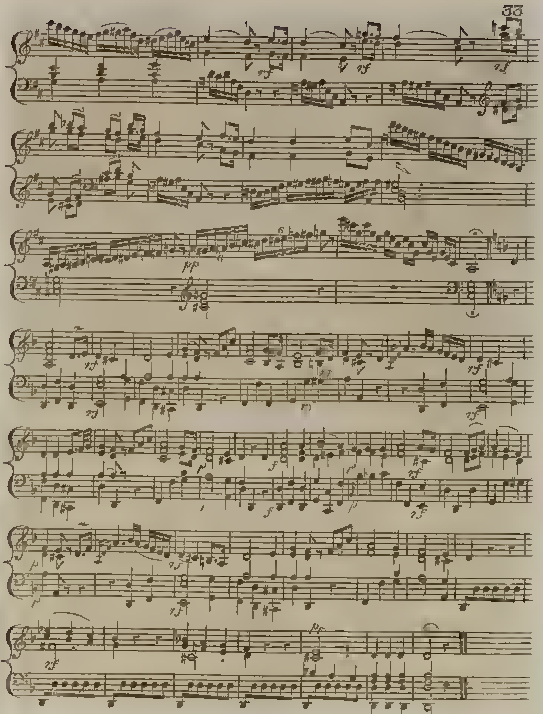

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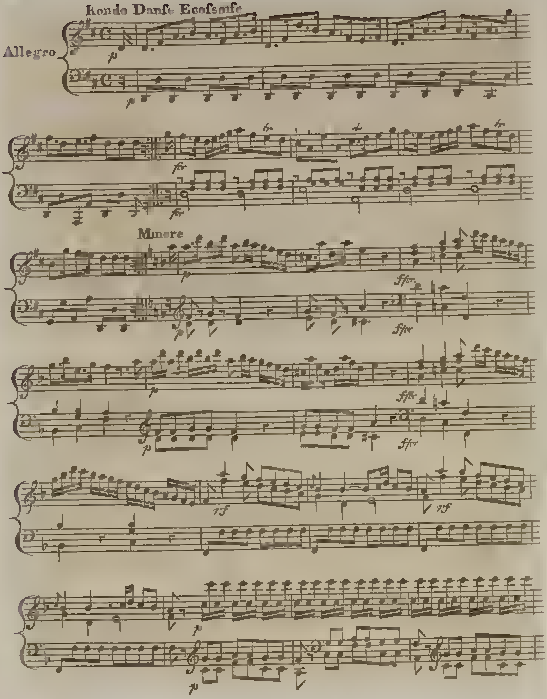

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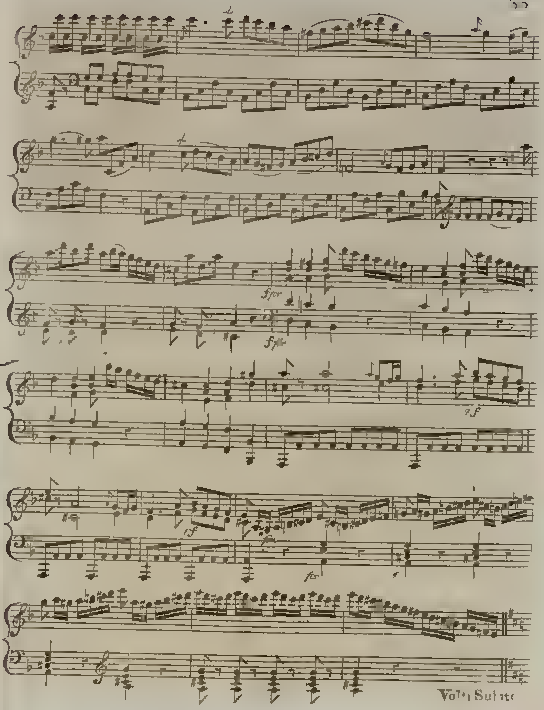

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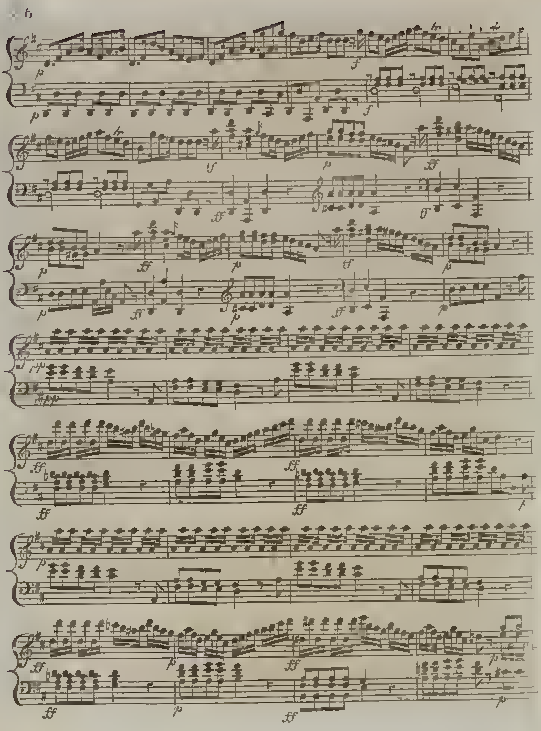

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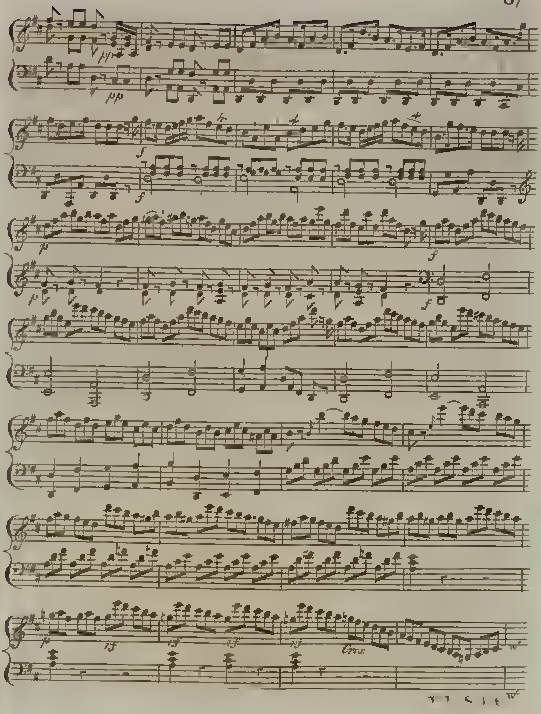

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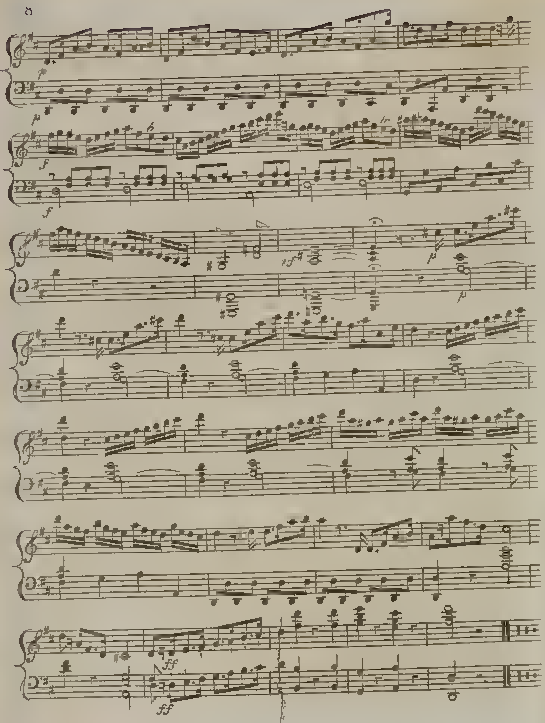

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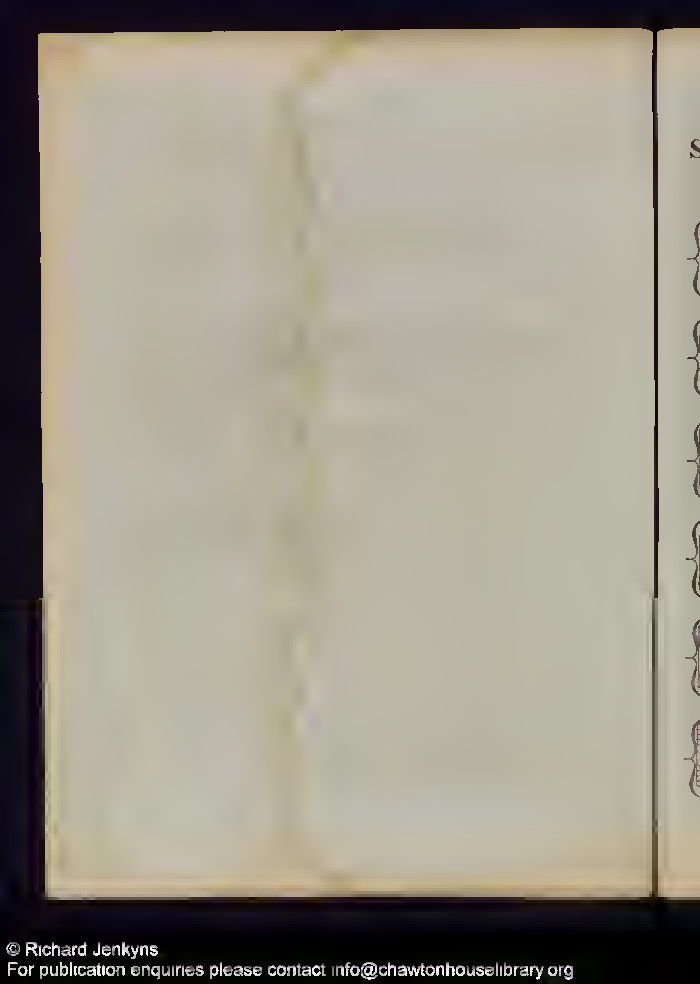

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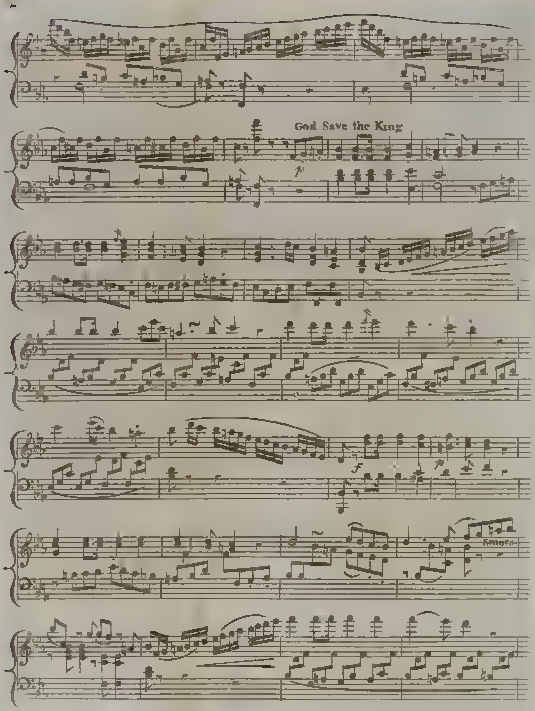

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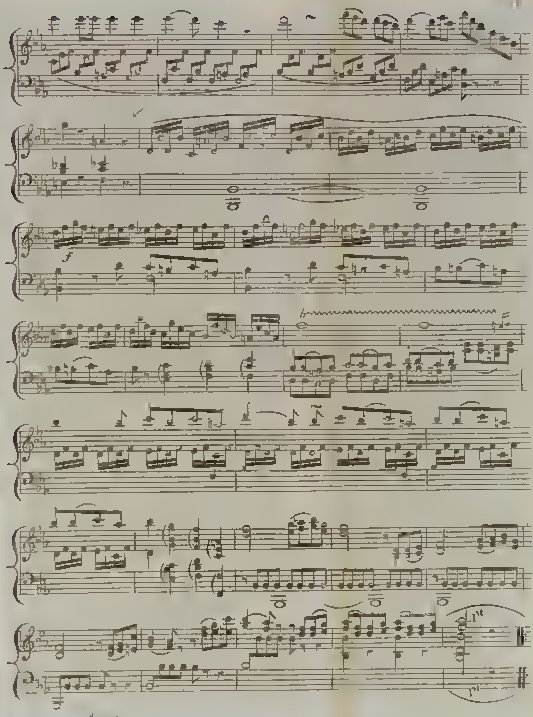

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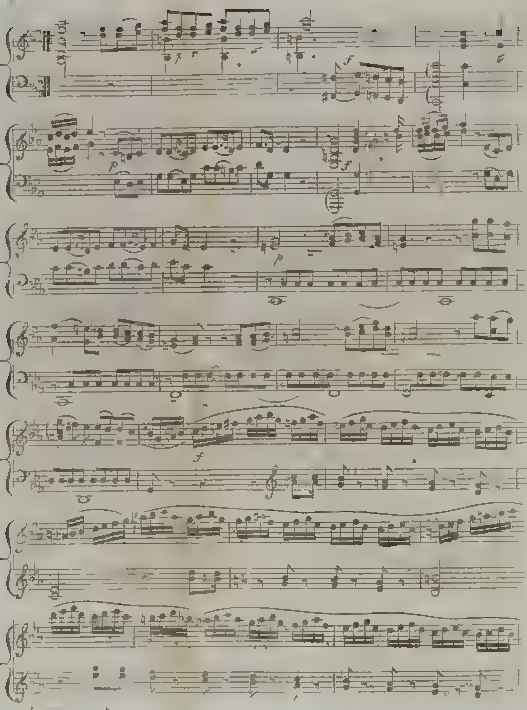

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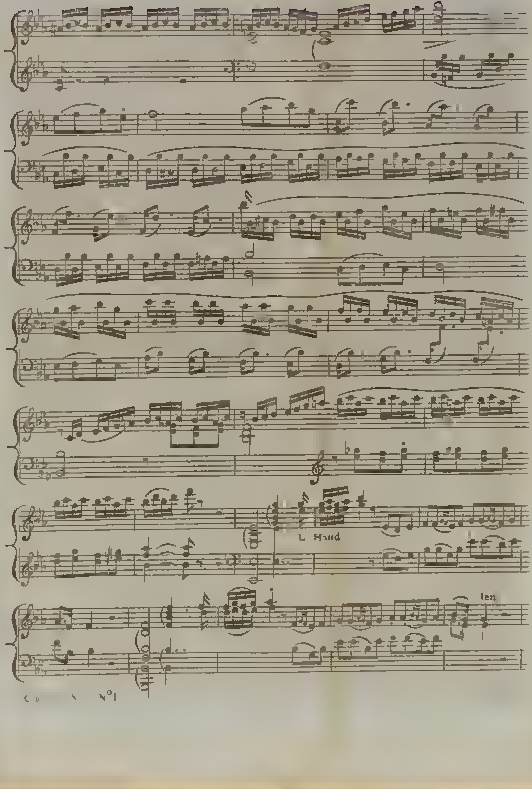

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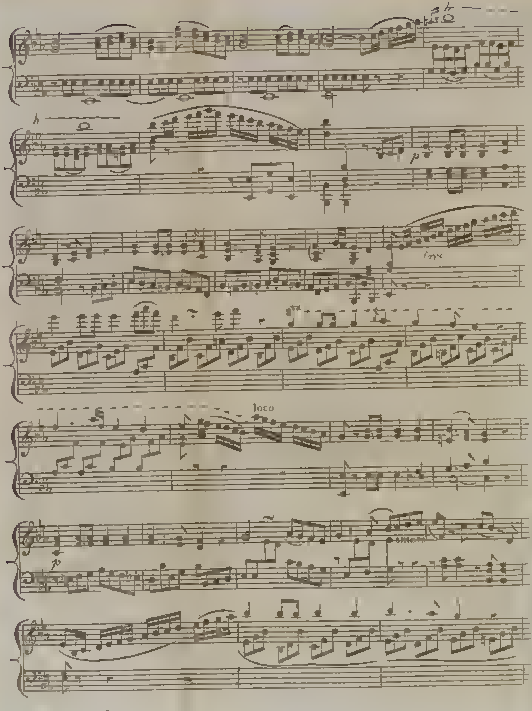

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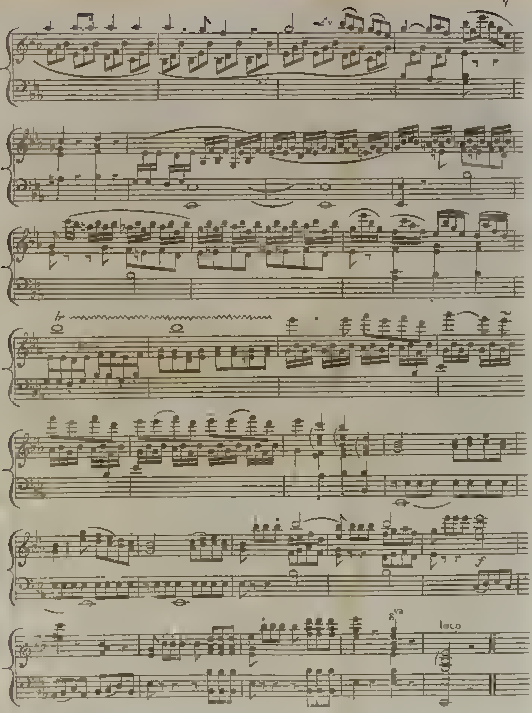

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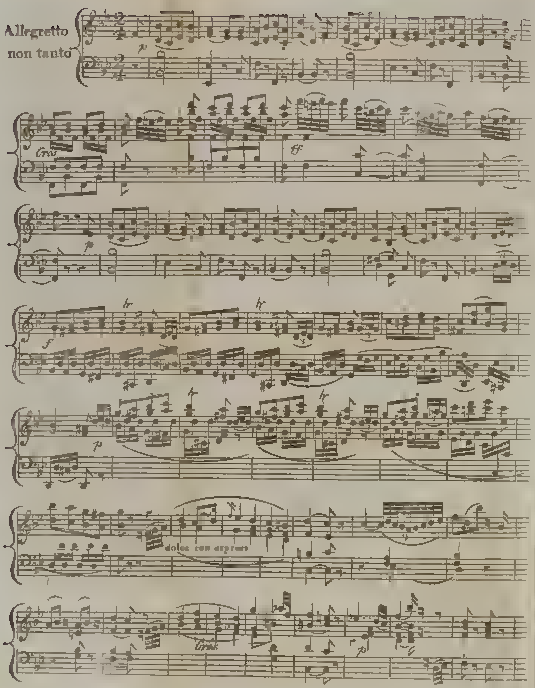

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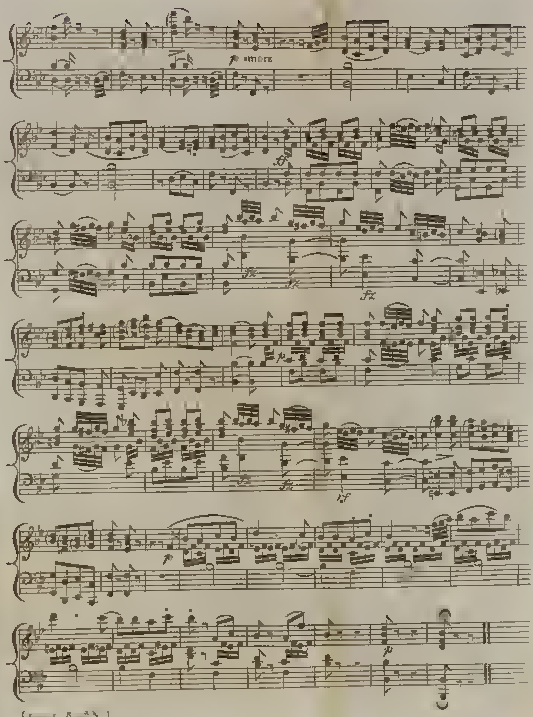

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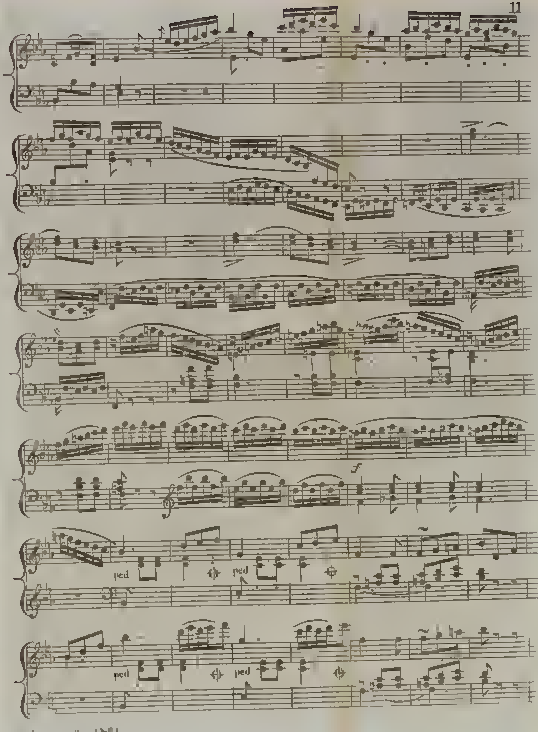

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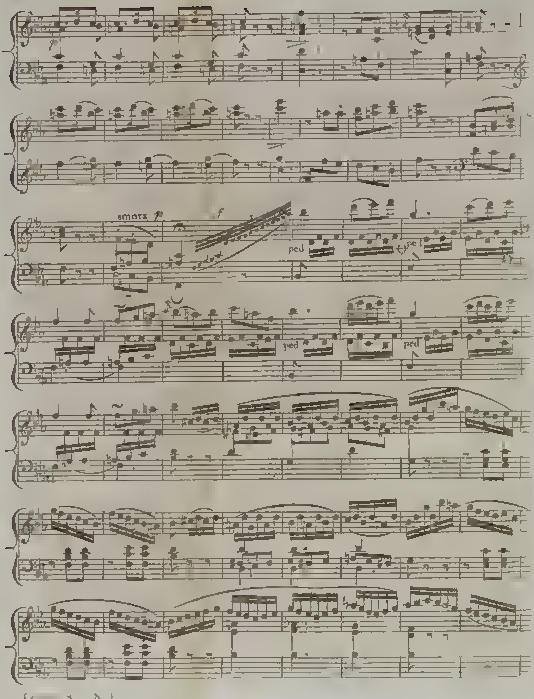

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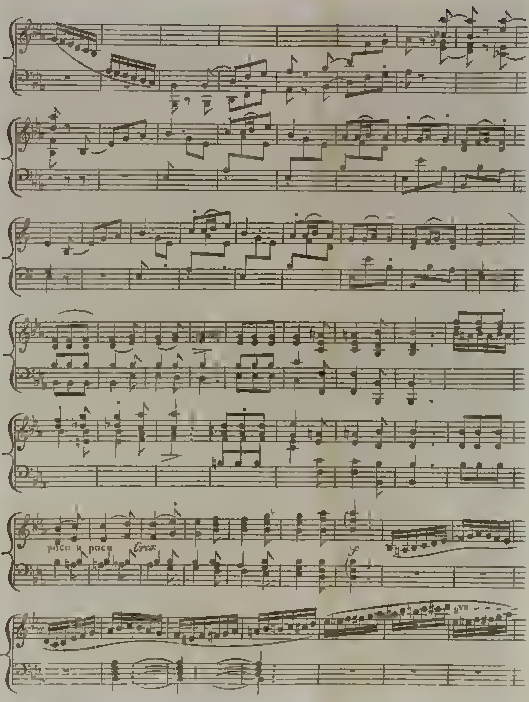

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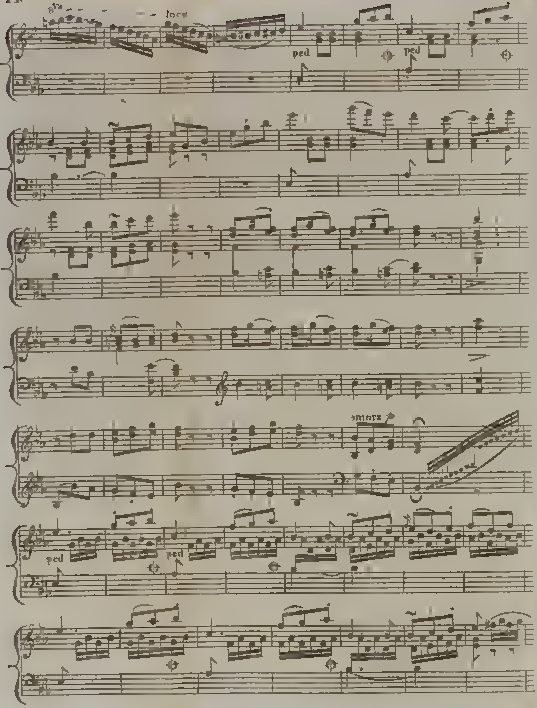

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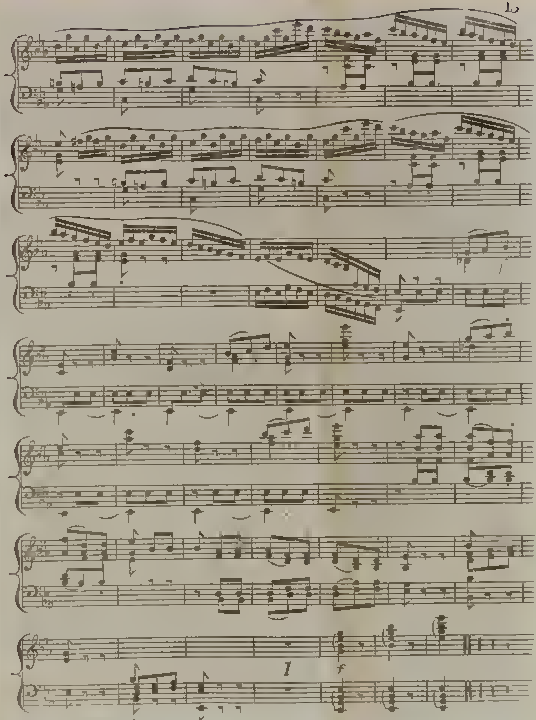

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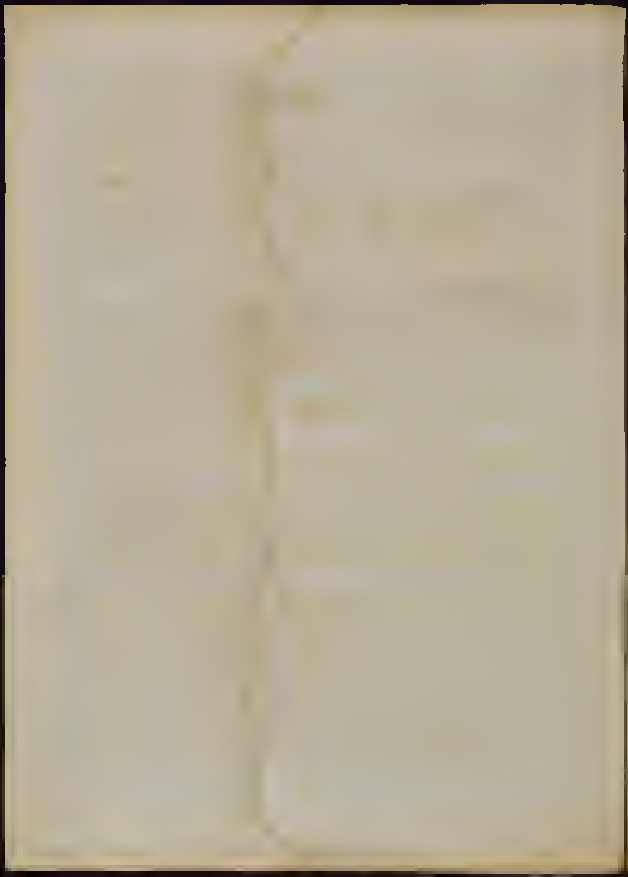

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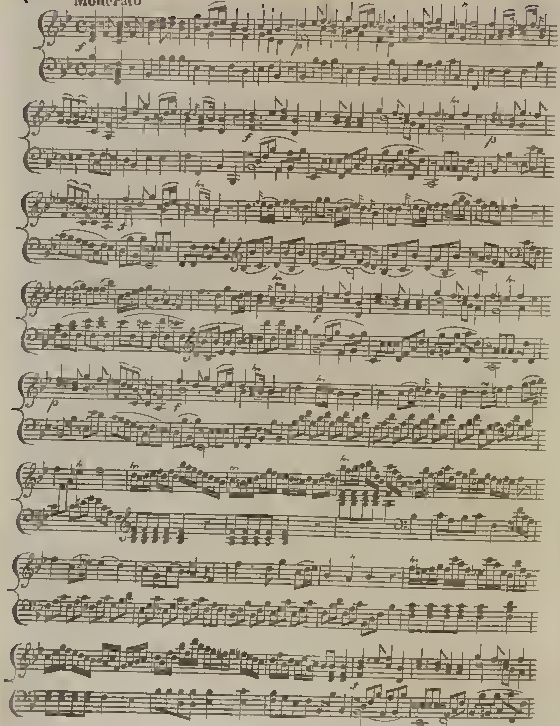

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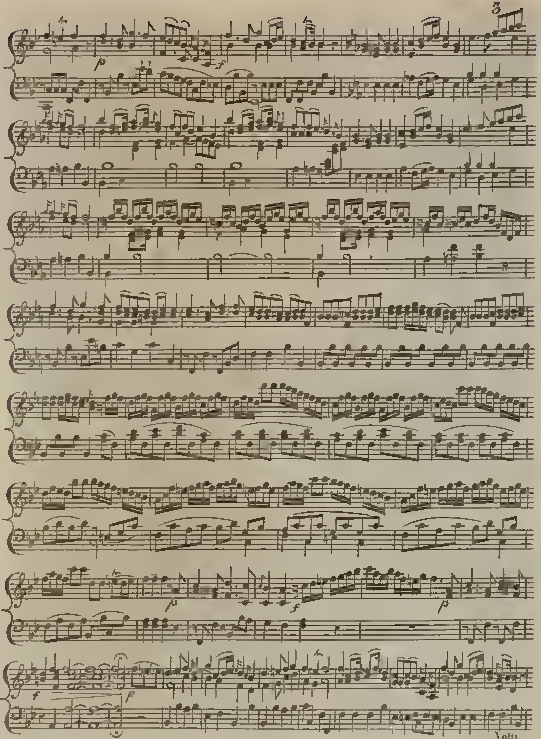

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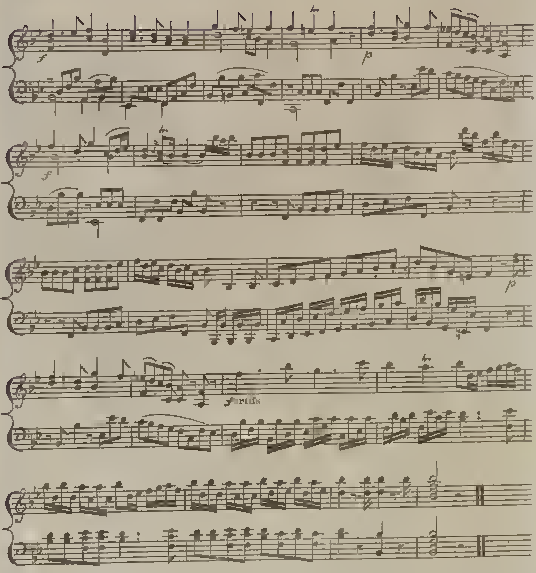

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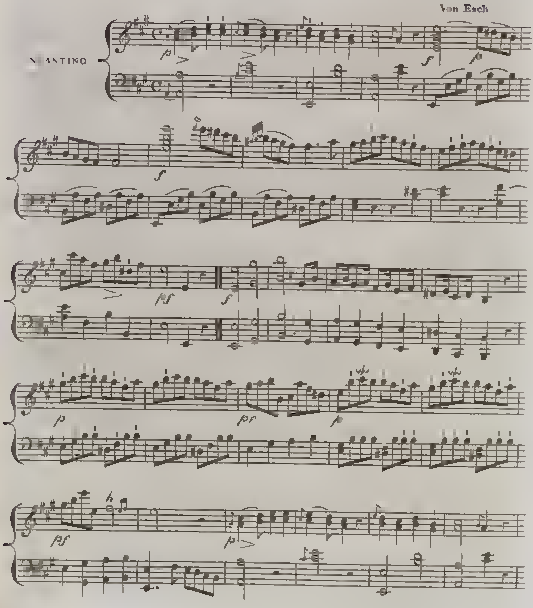

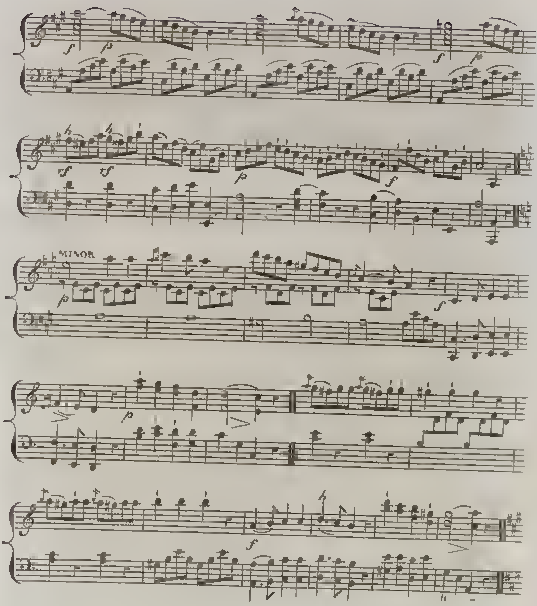

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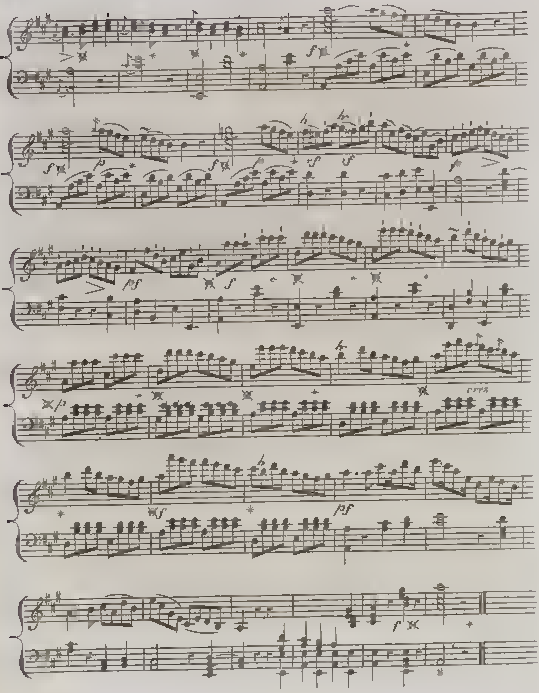

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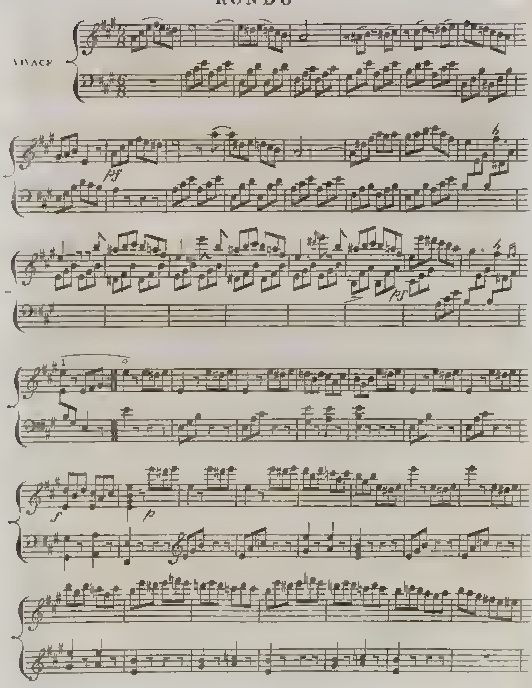

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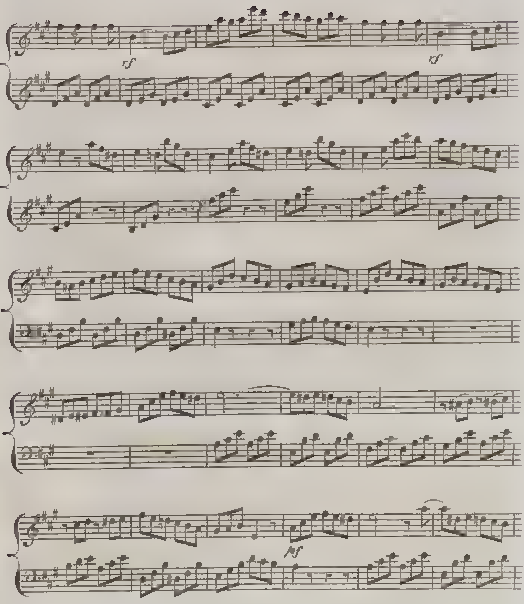

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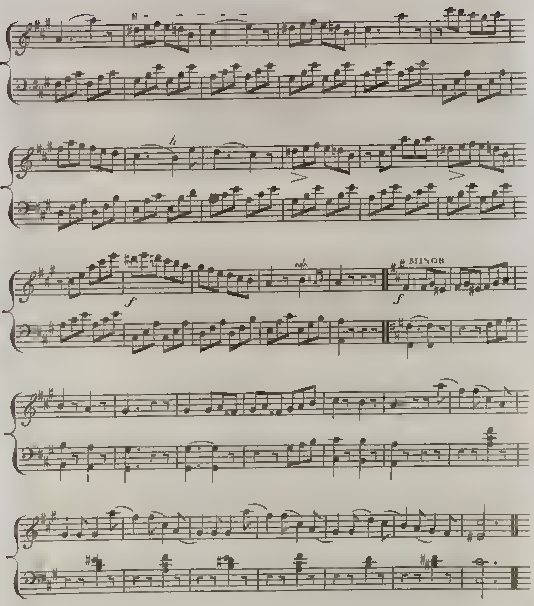

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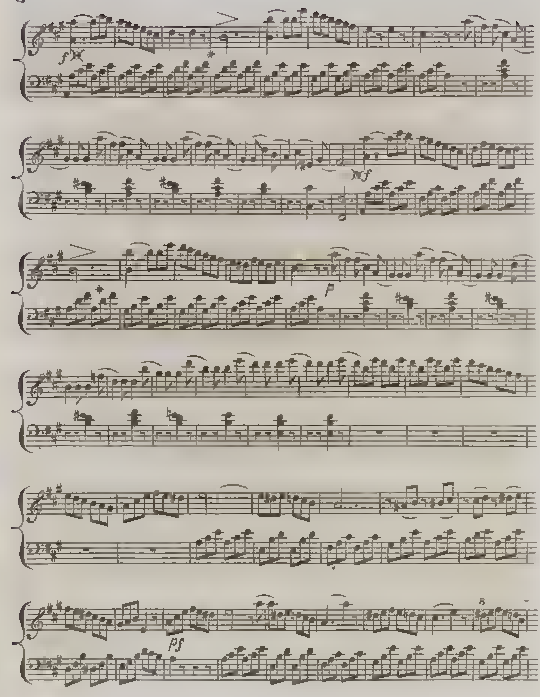

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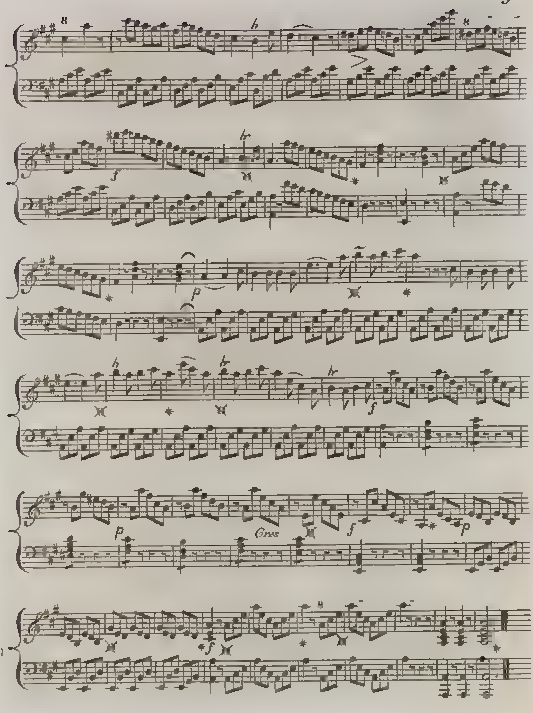

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Piano Forte

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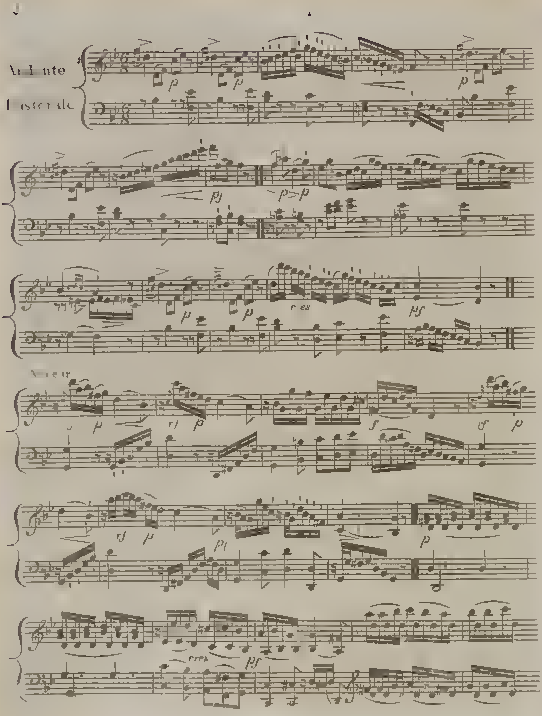

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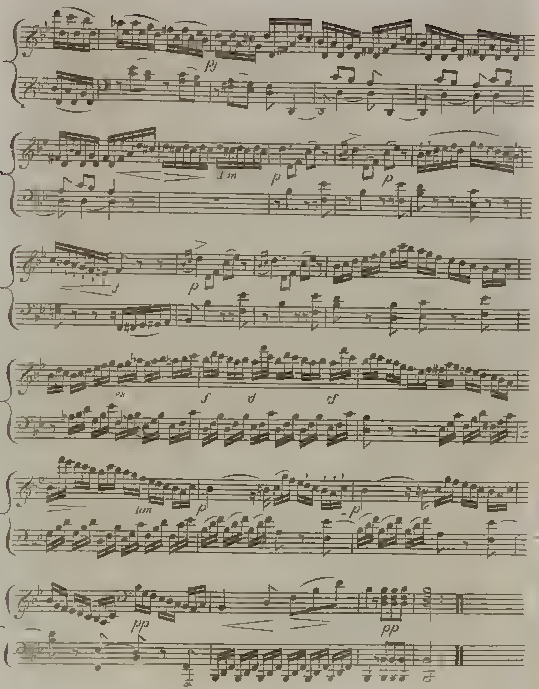

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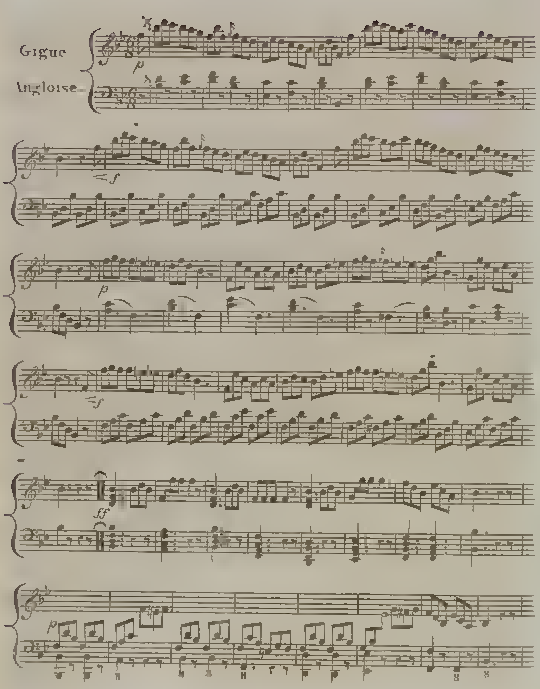

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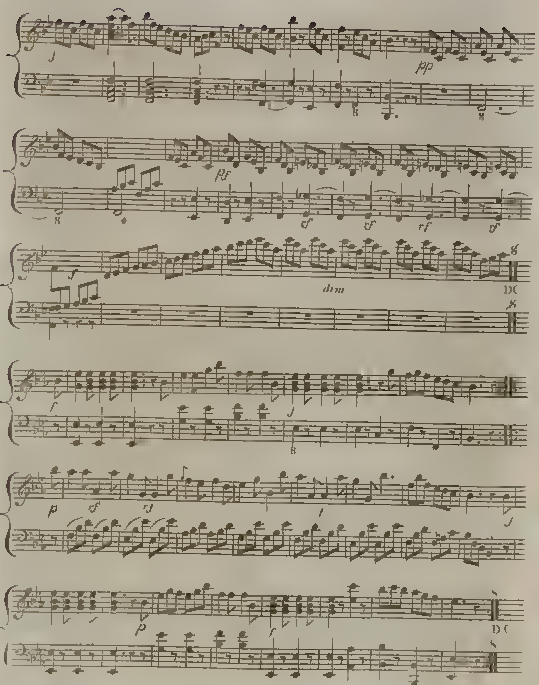

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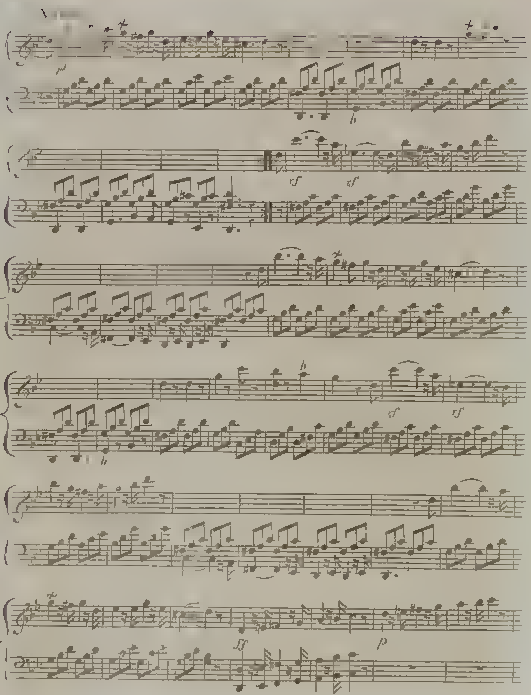

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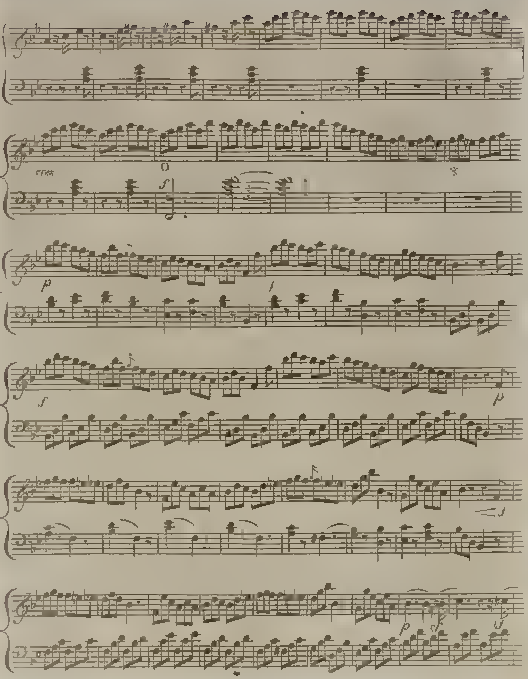

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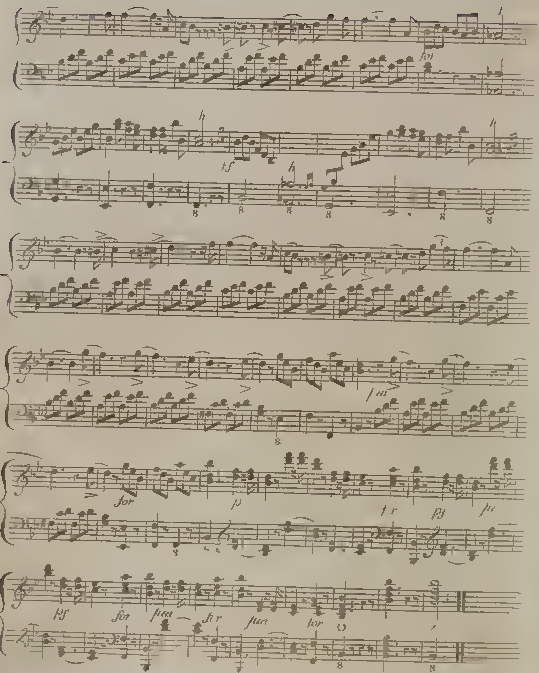

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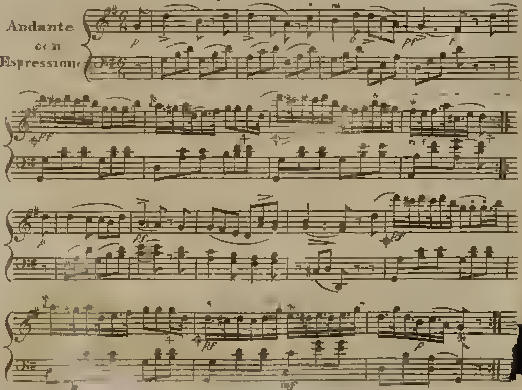

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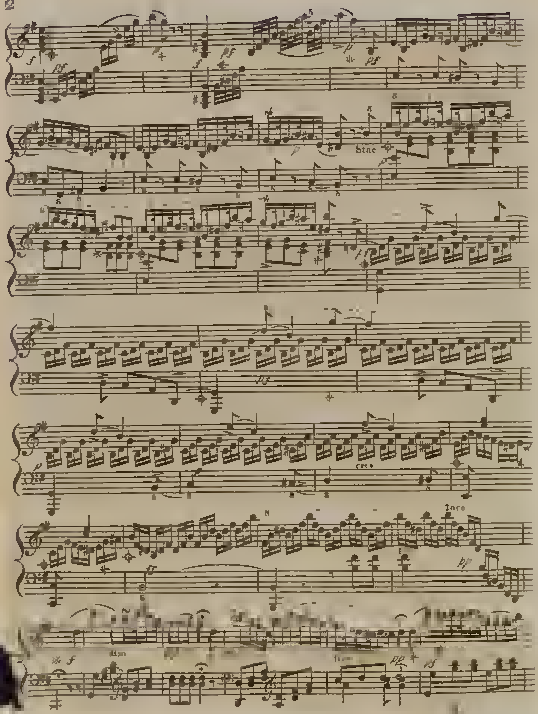

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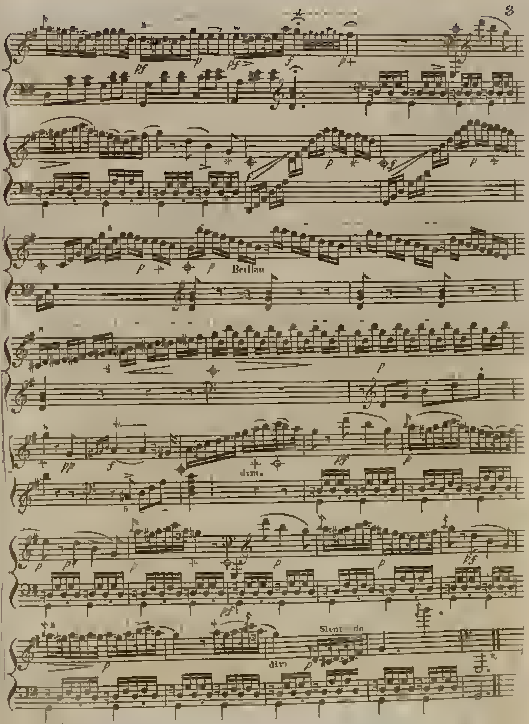

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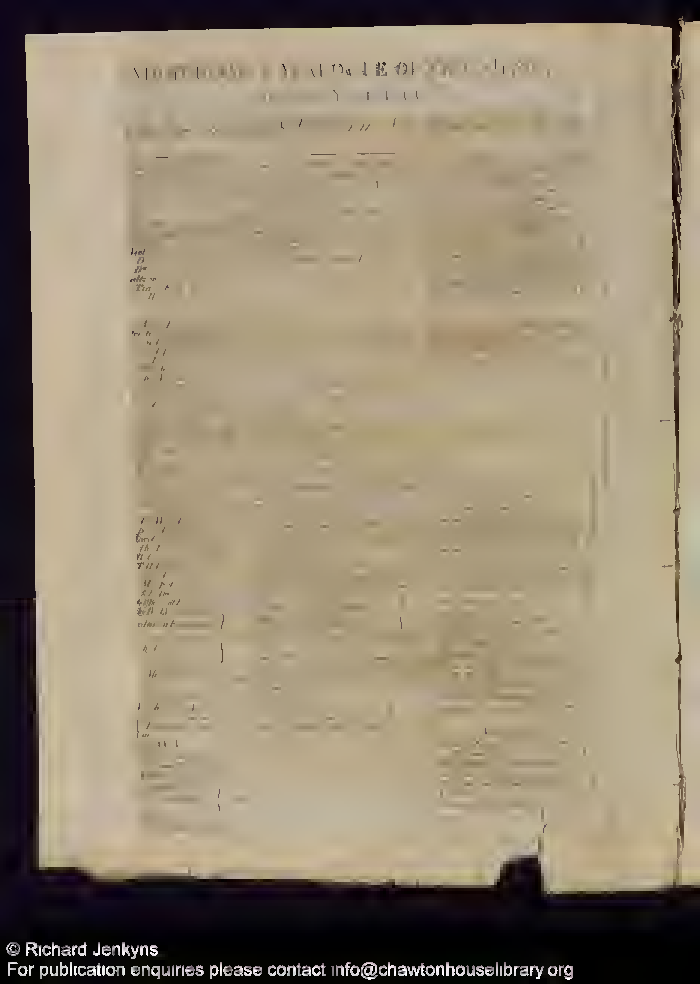

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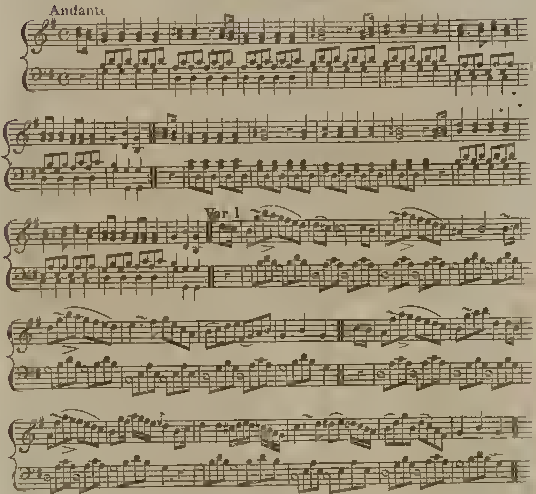

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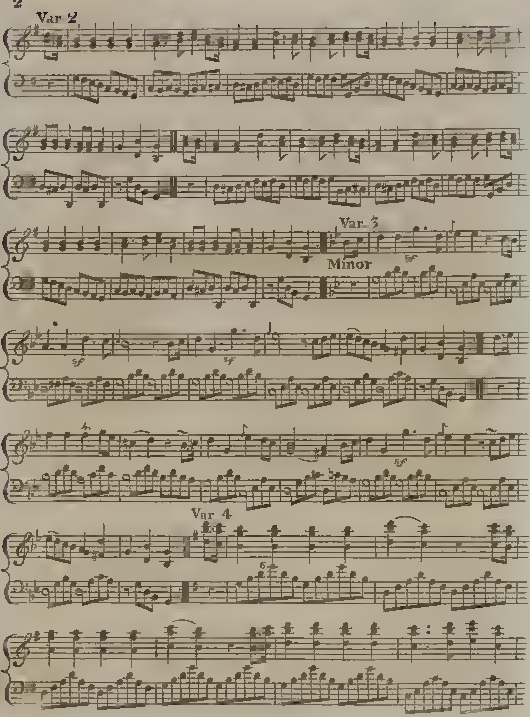

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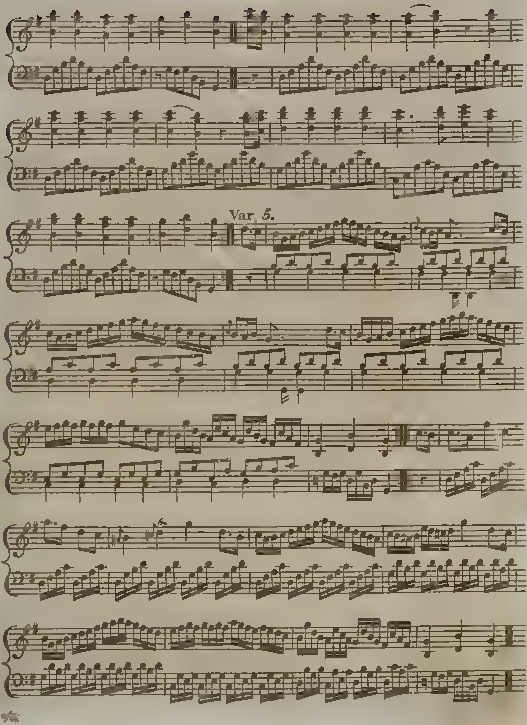

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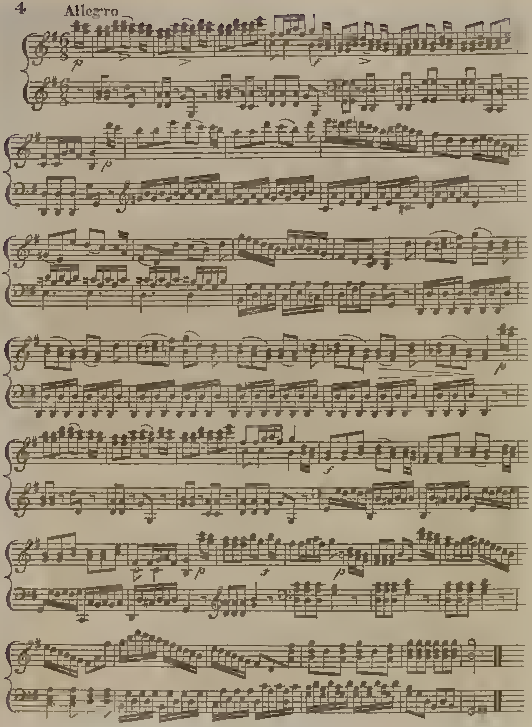

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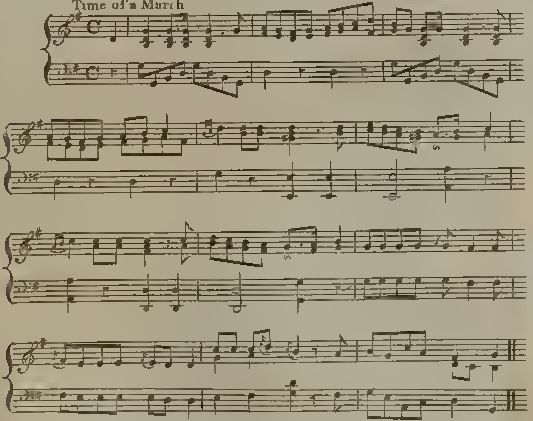

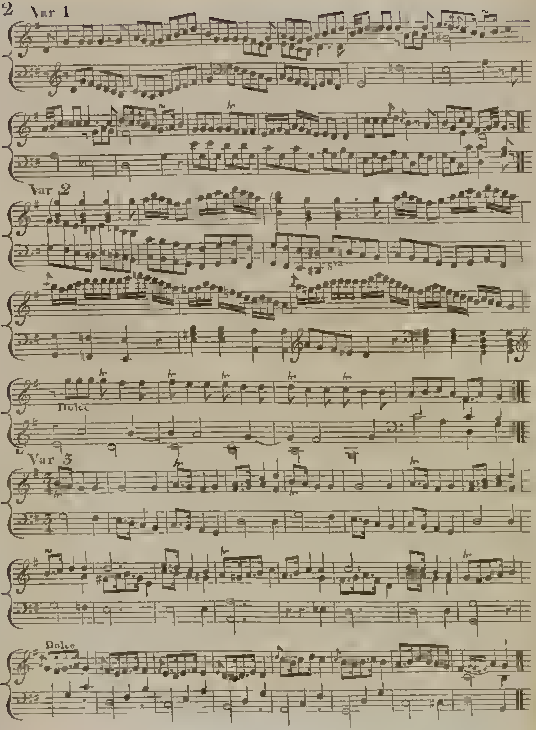

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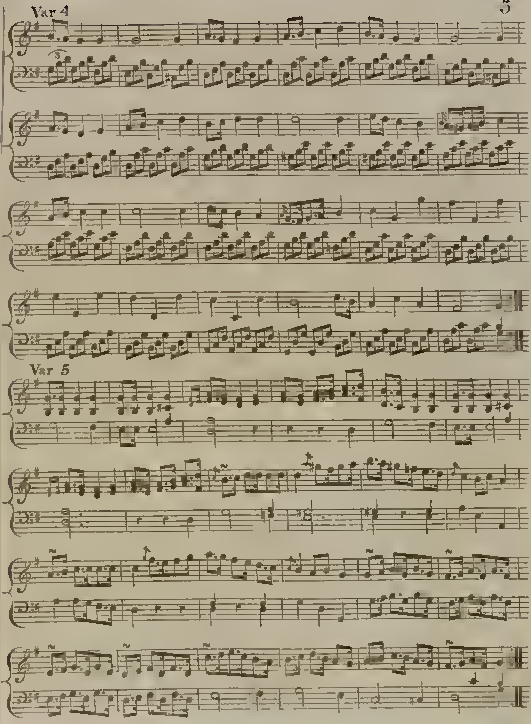

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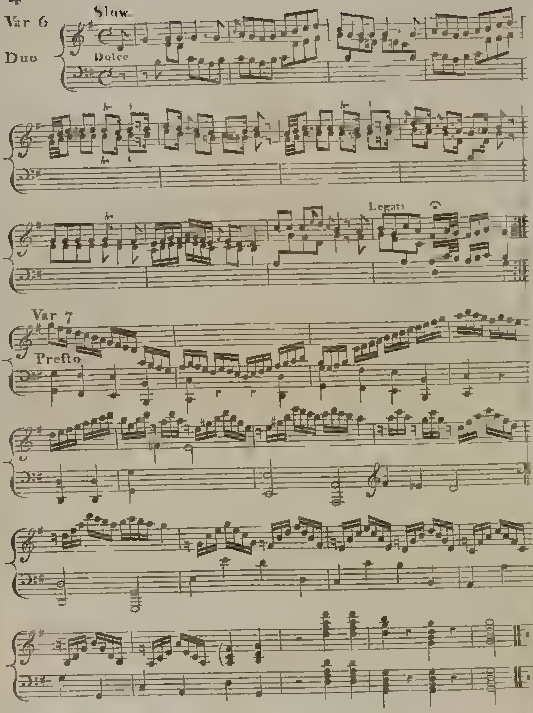

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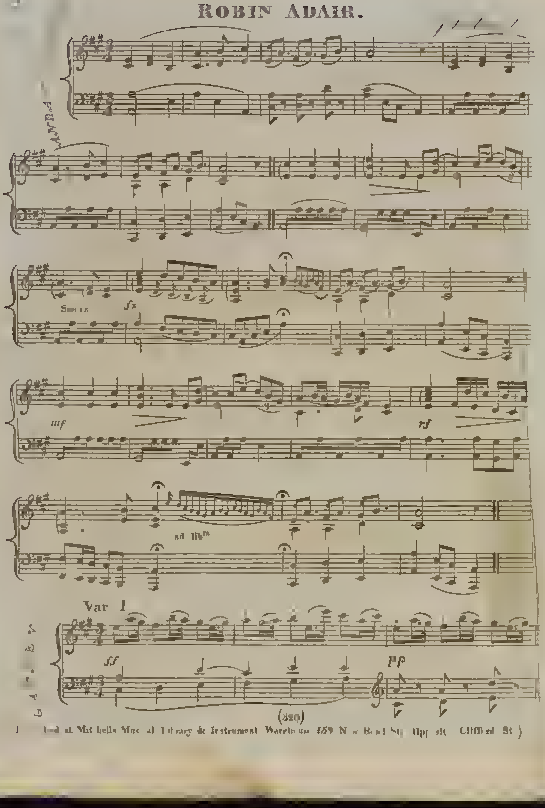

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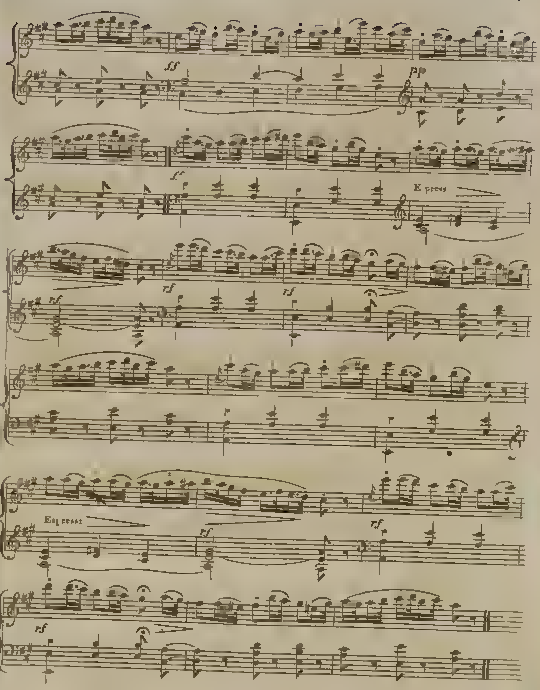

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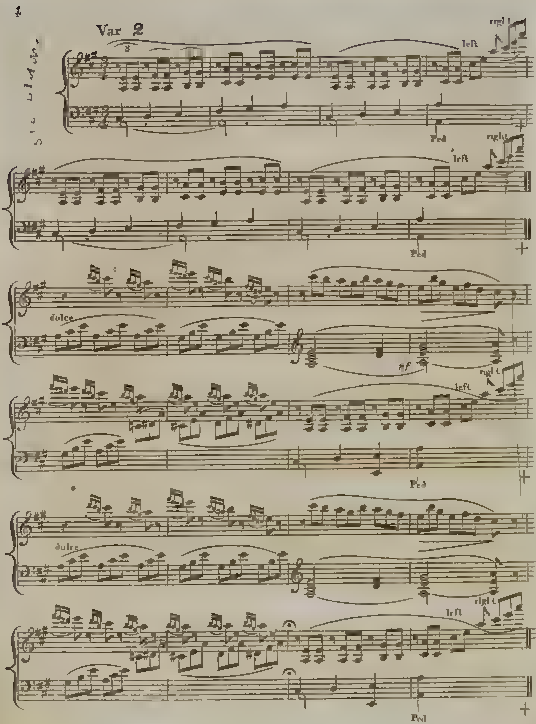

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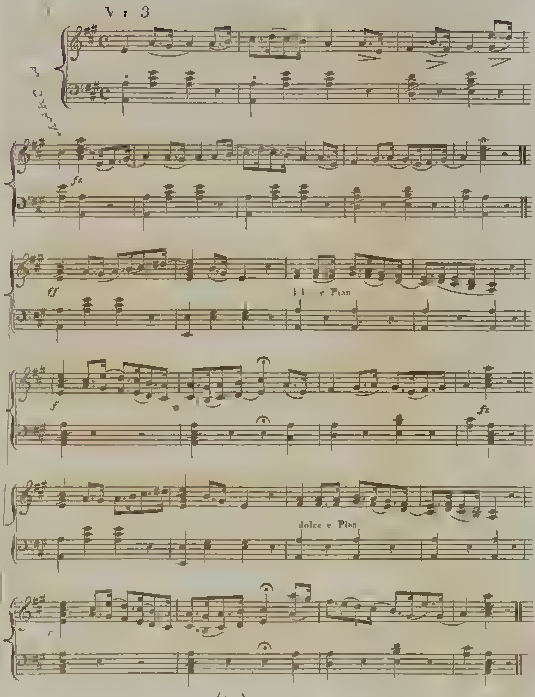

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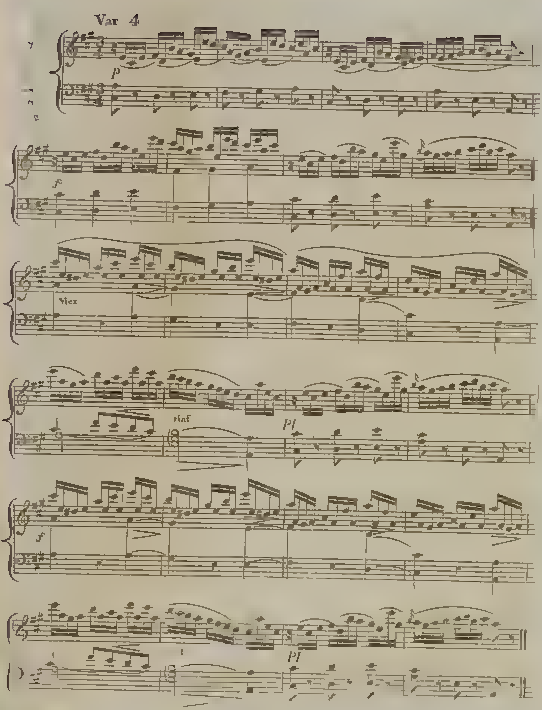

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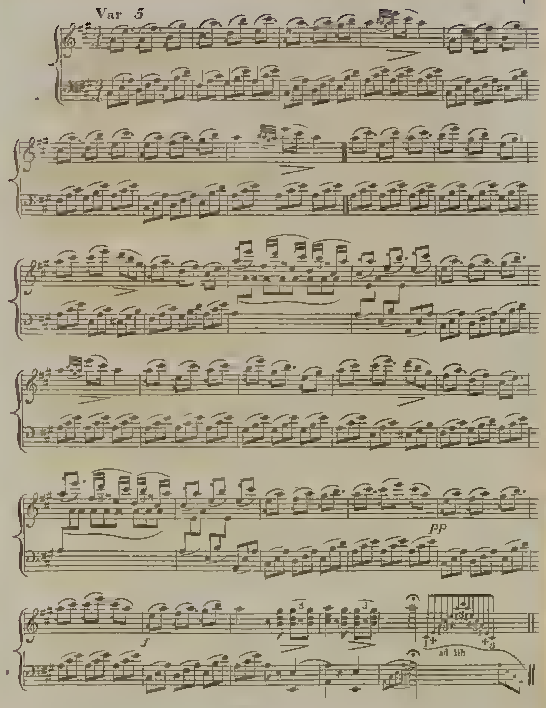

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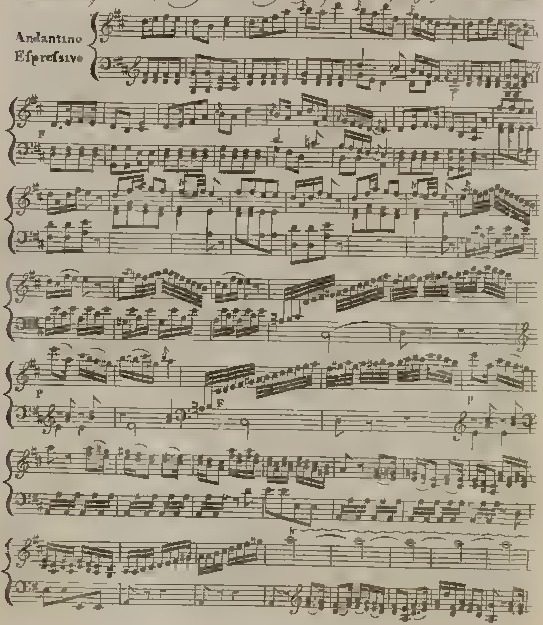

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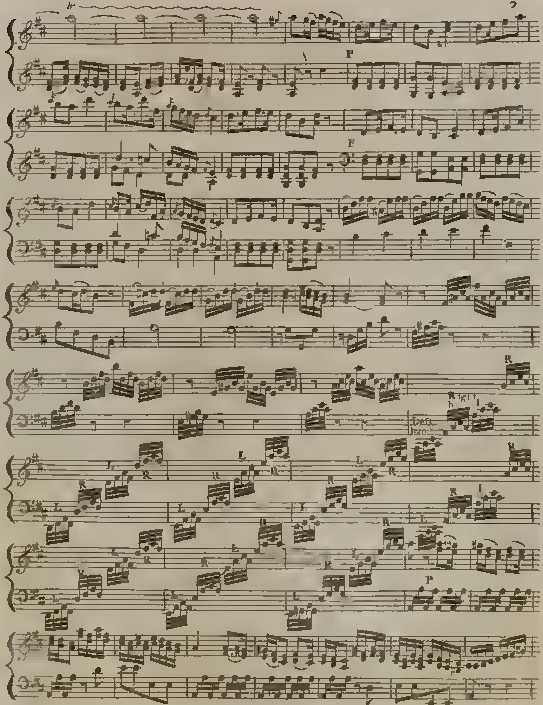

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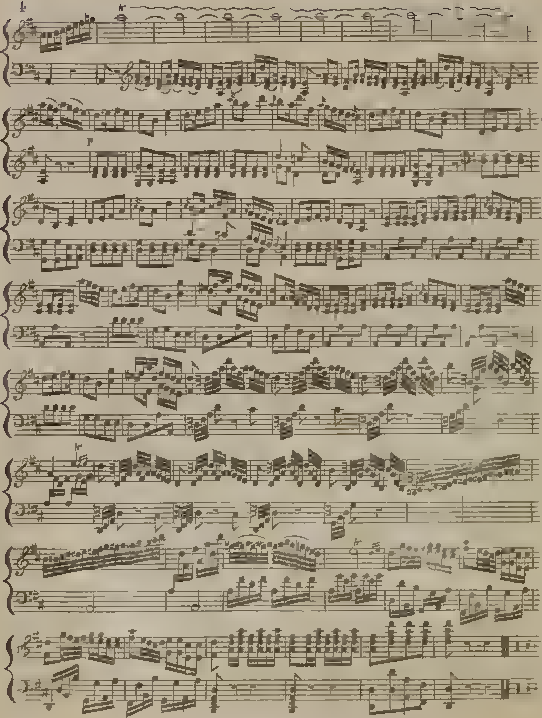

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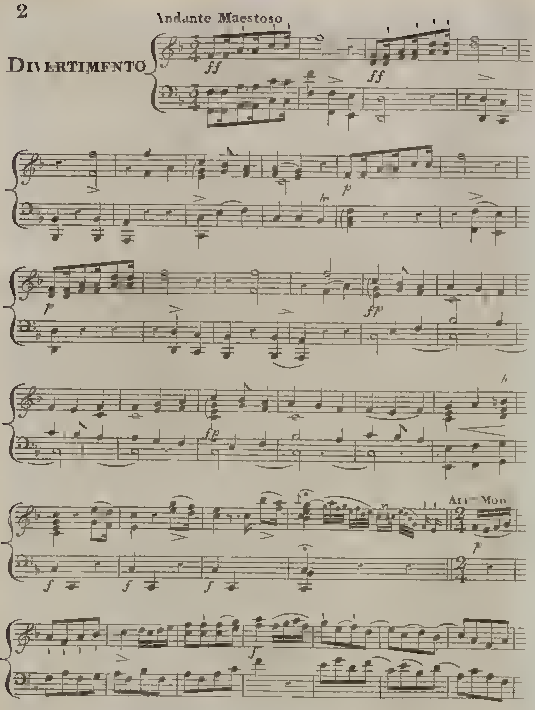

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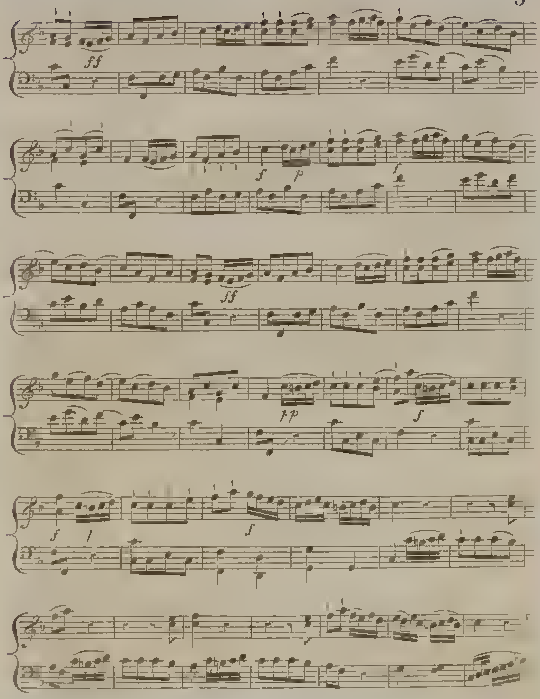

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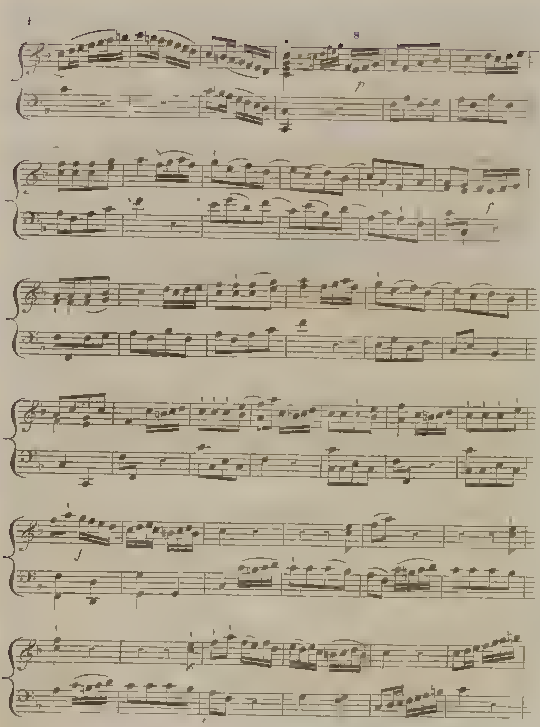

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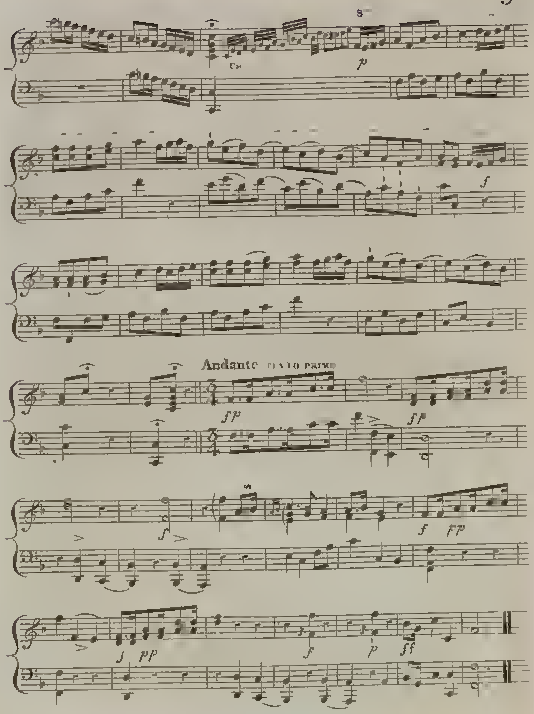

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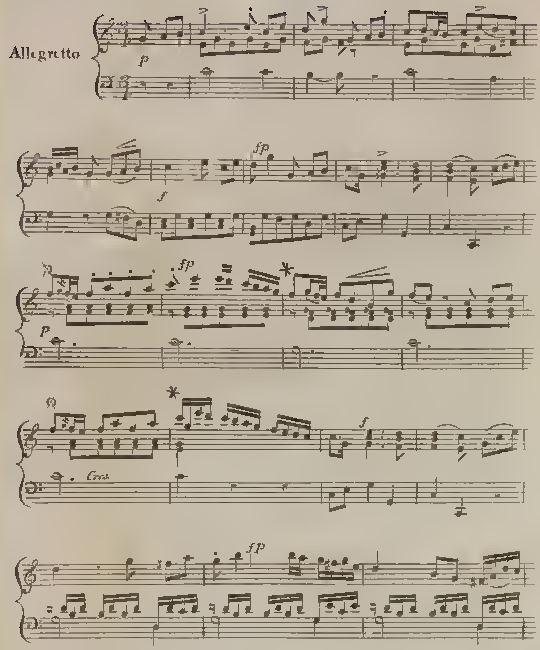

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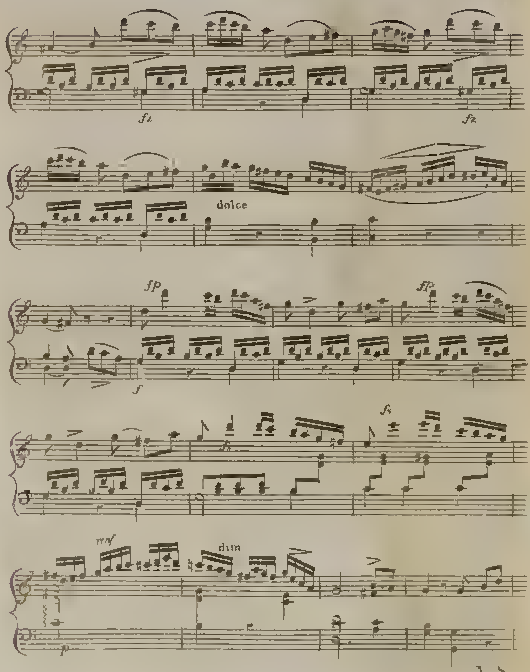

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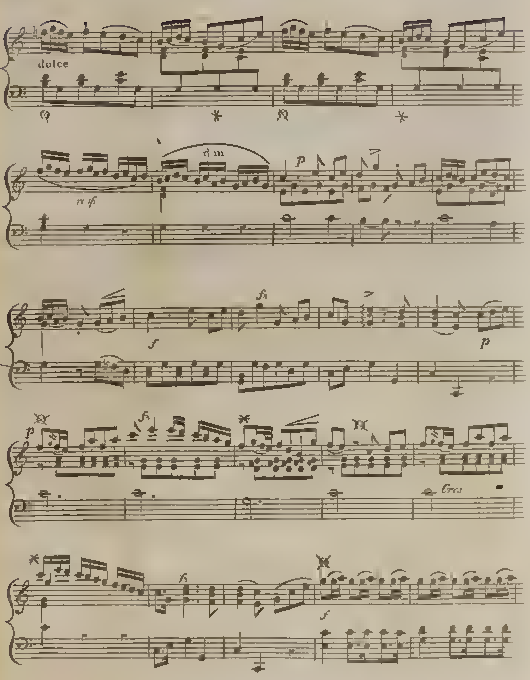

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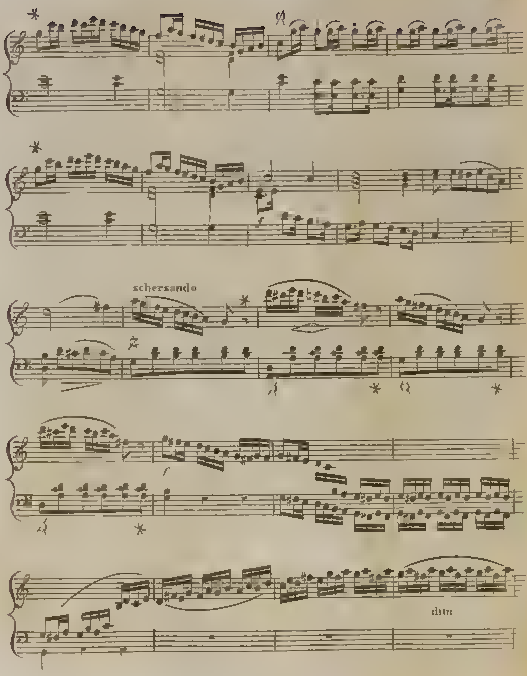

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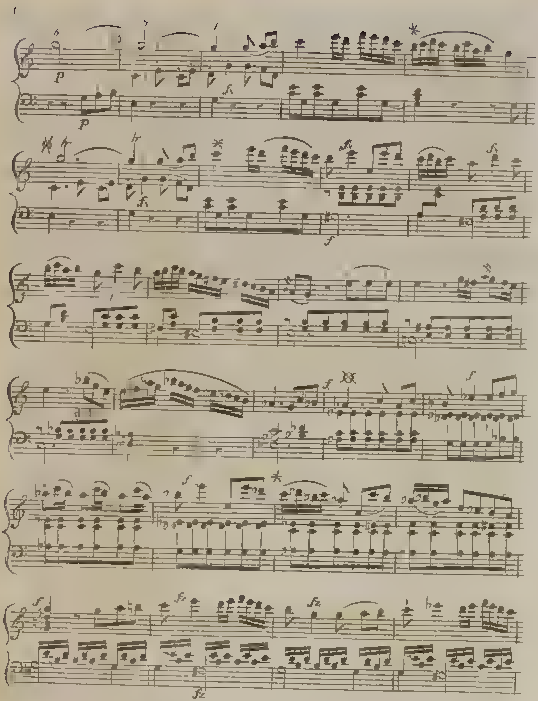

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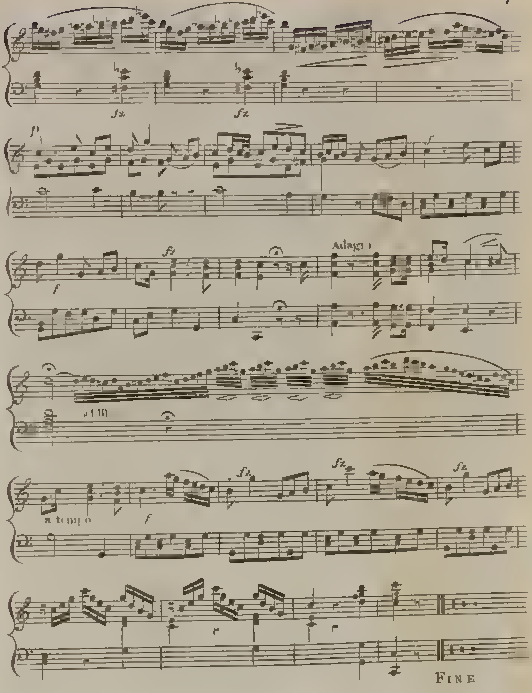

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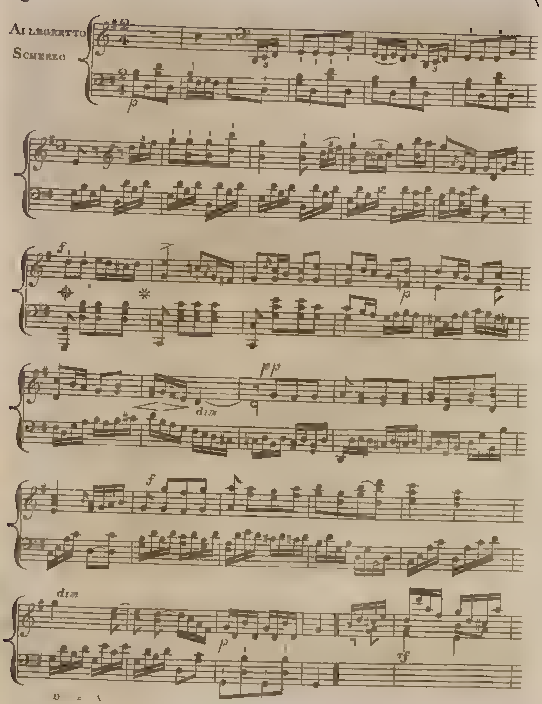

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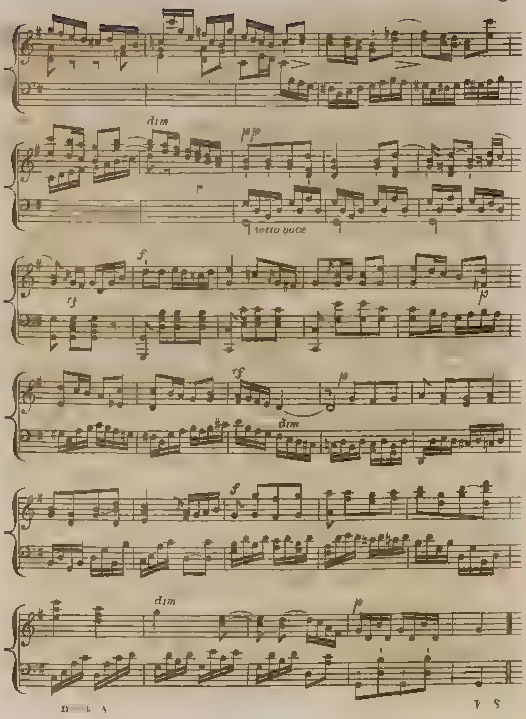

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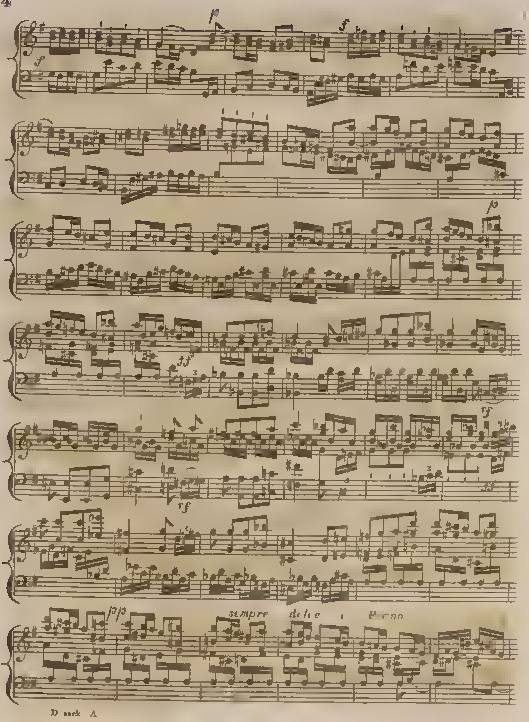

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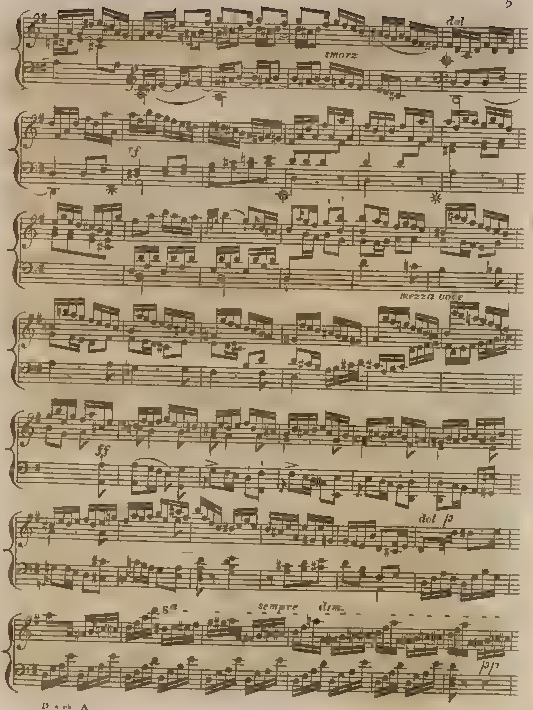

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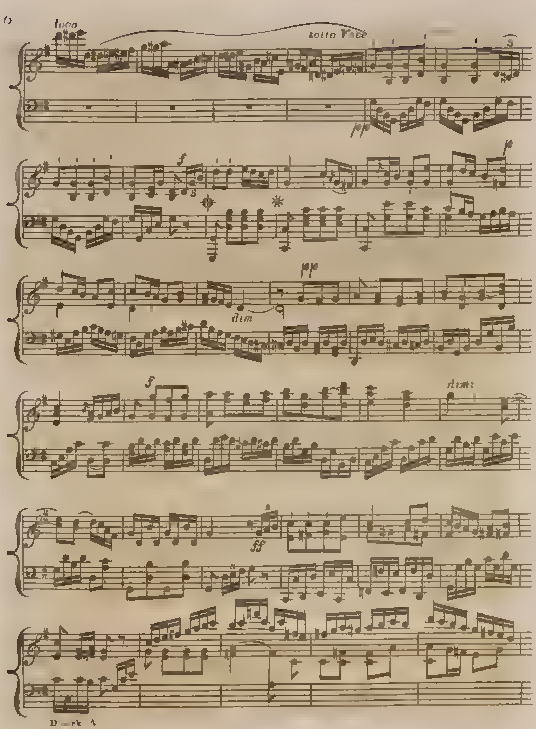

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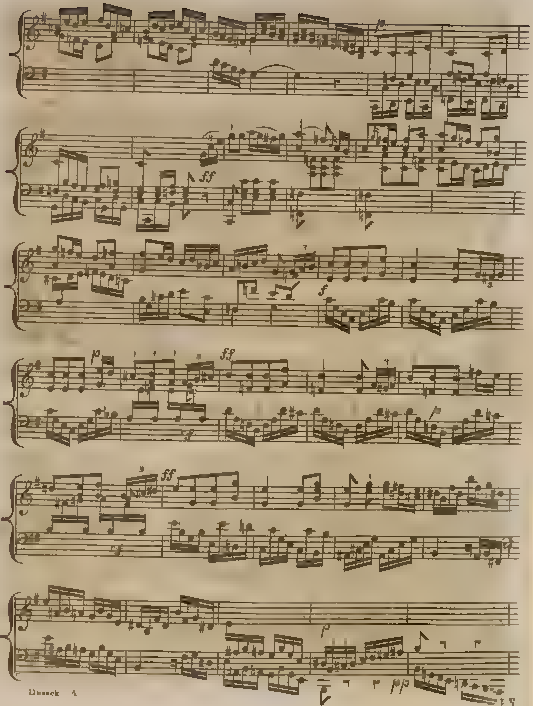

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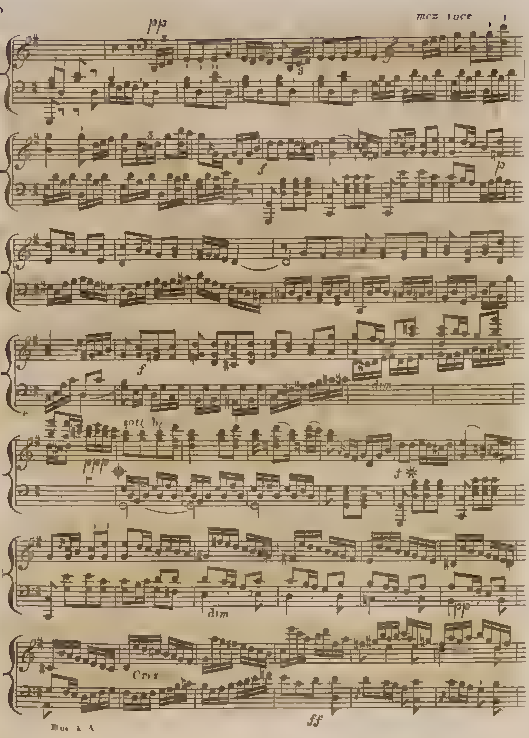

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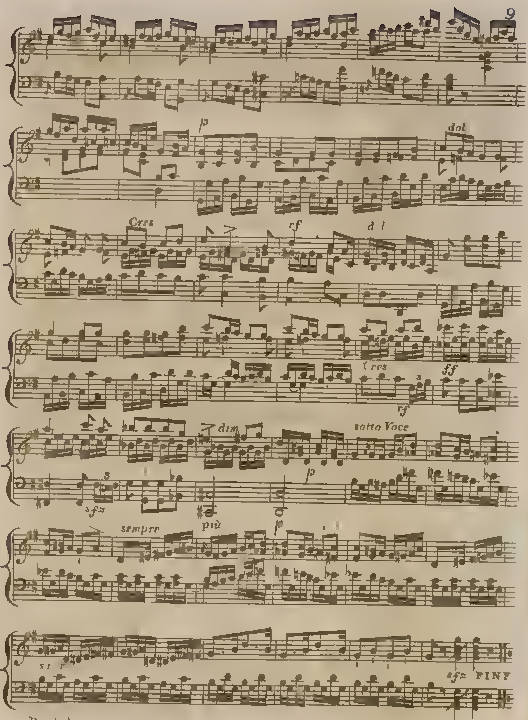

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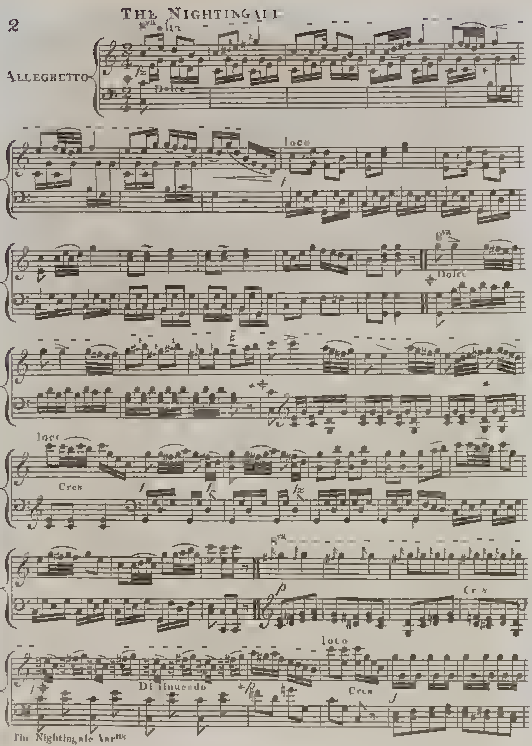

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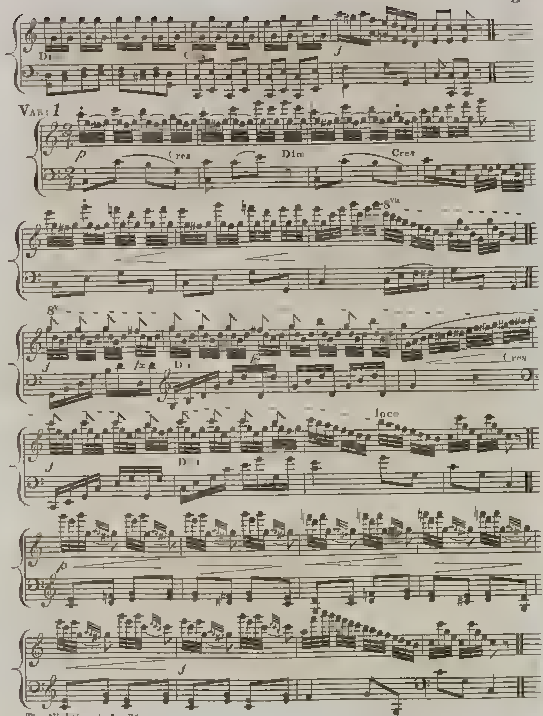

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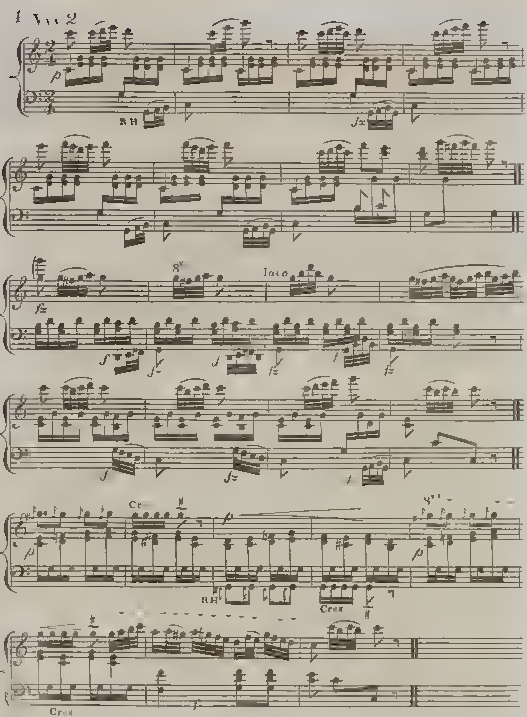

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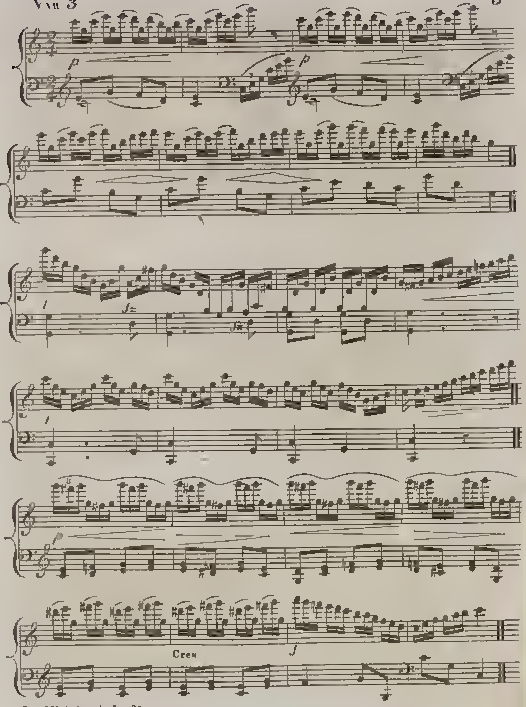

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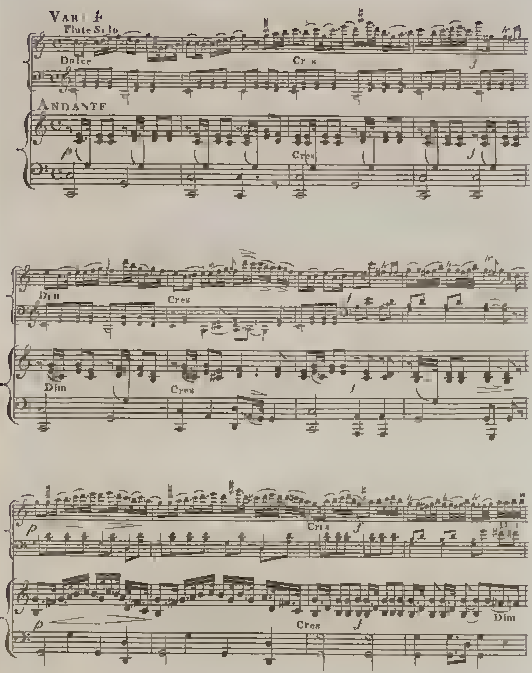

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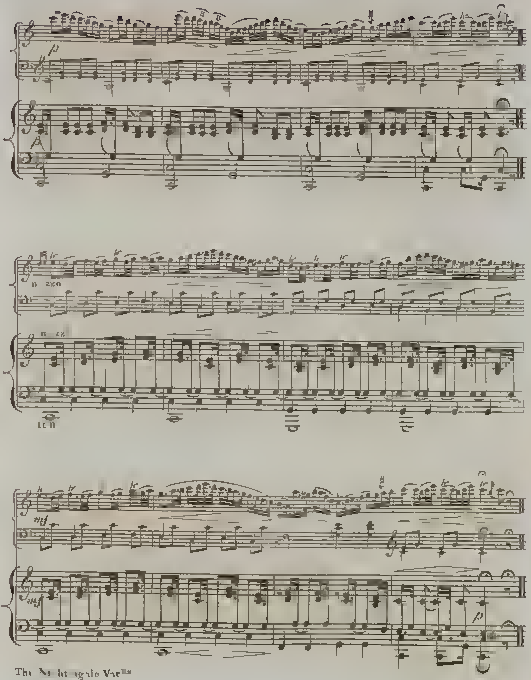

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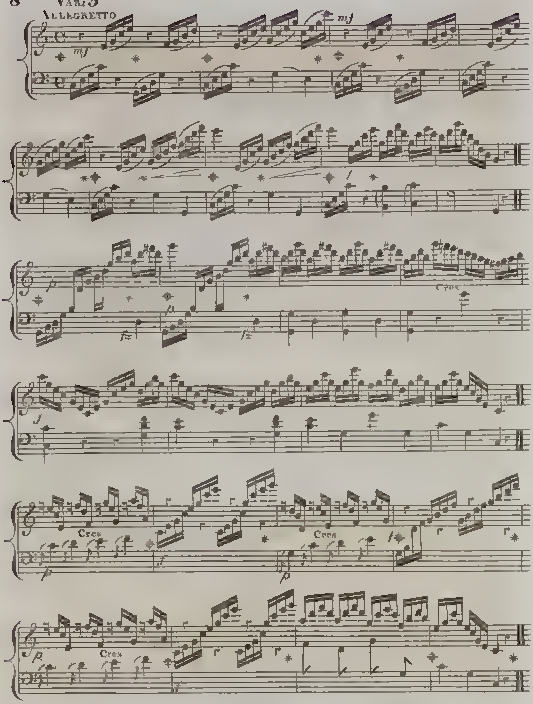

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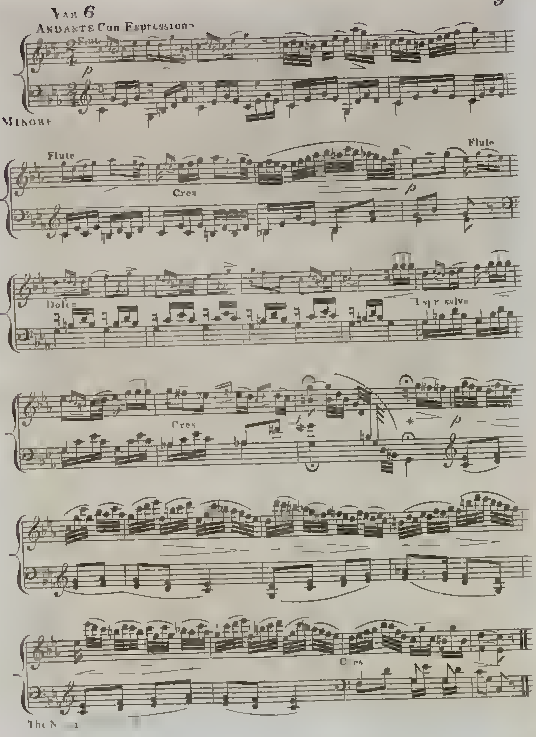

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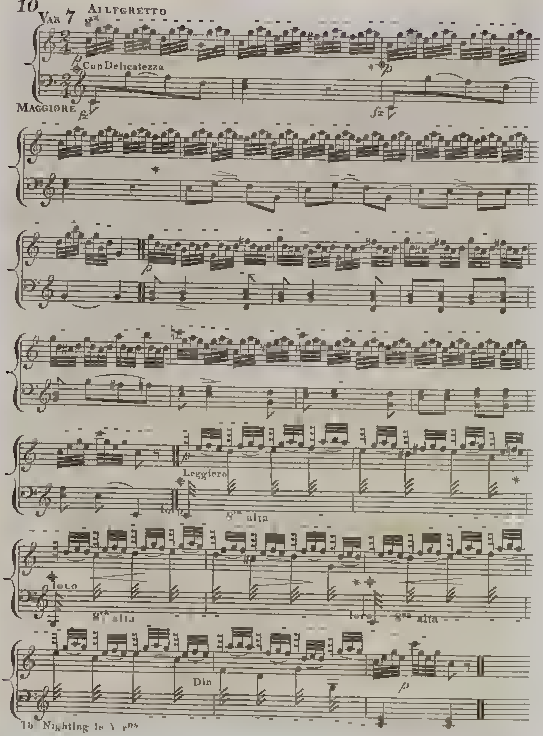

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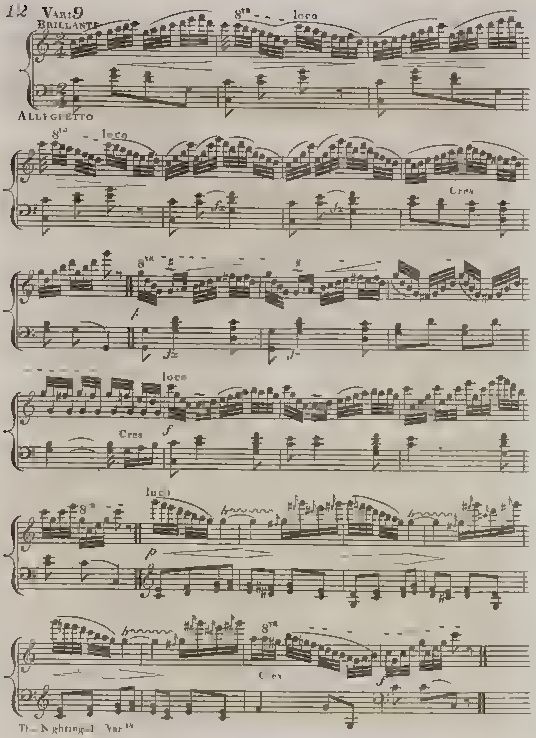

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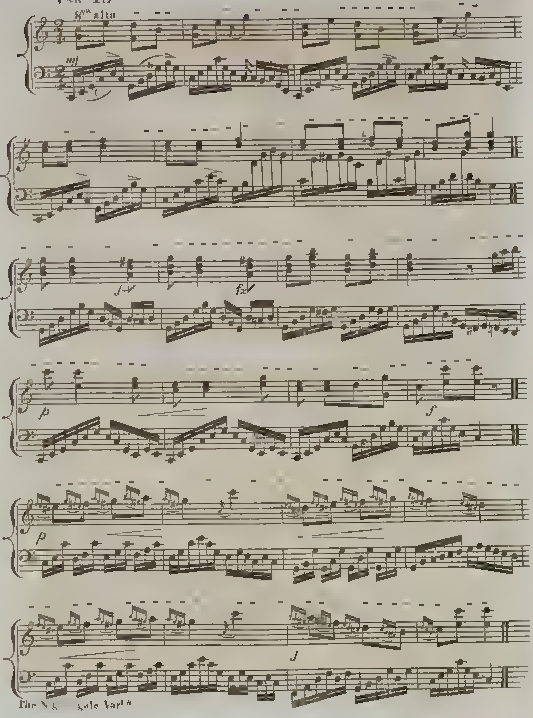

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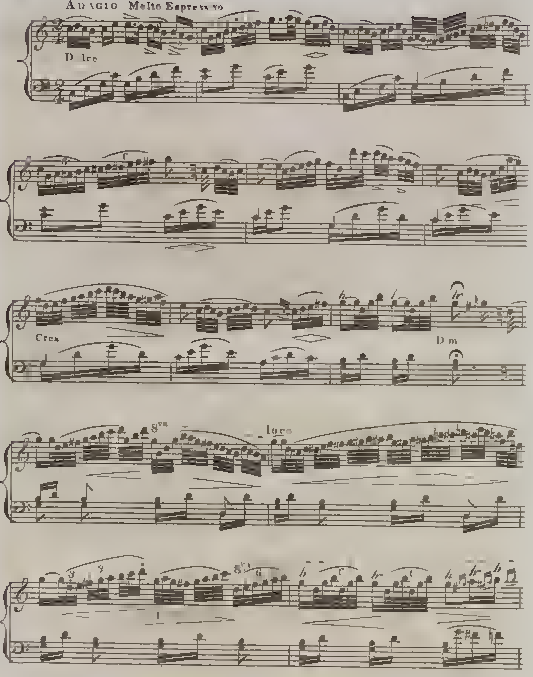

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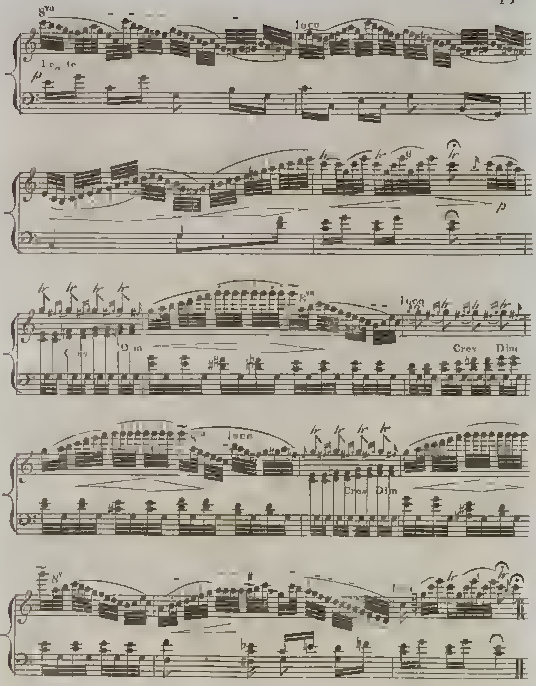

The Nightingale. Varia

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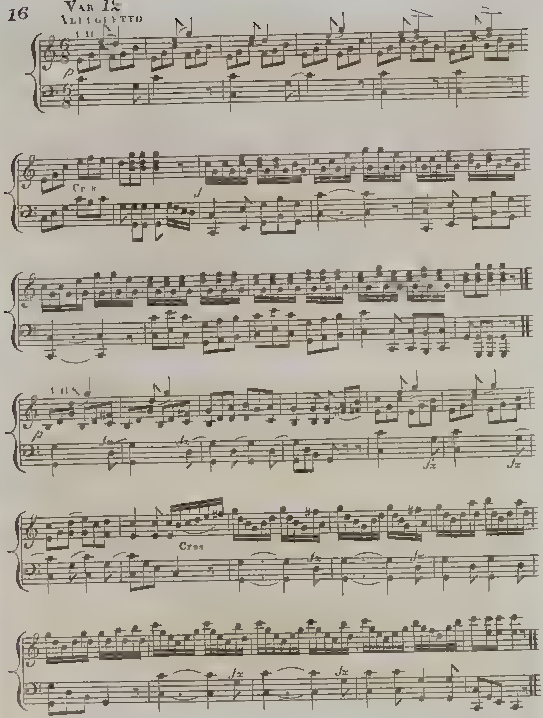
Allegretto



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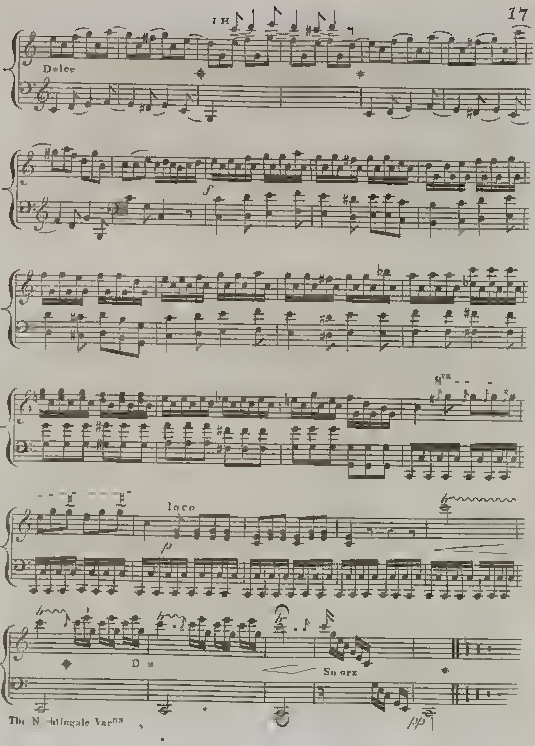

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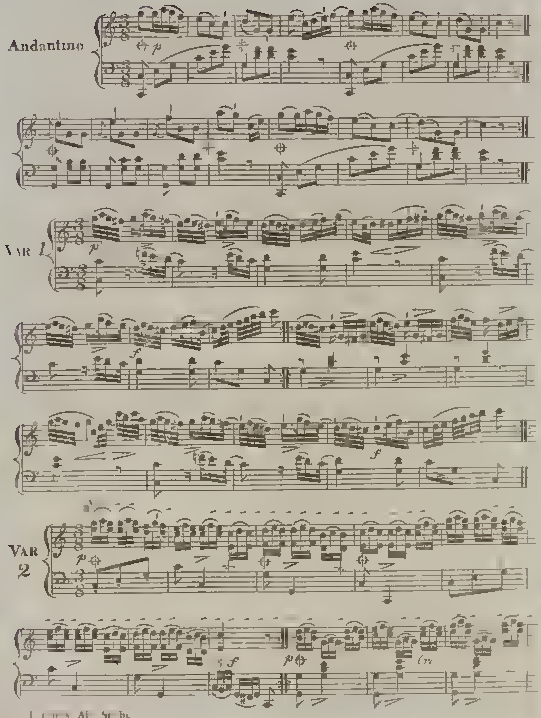

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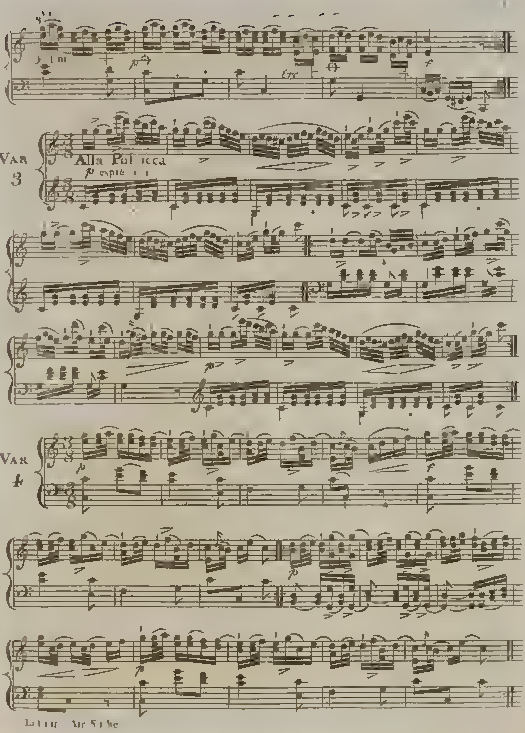

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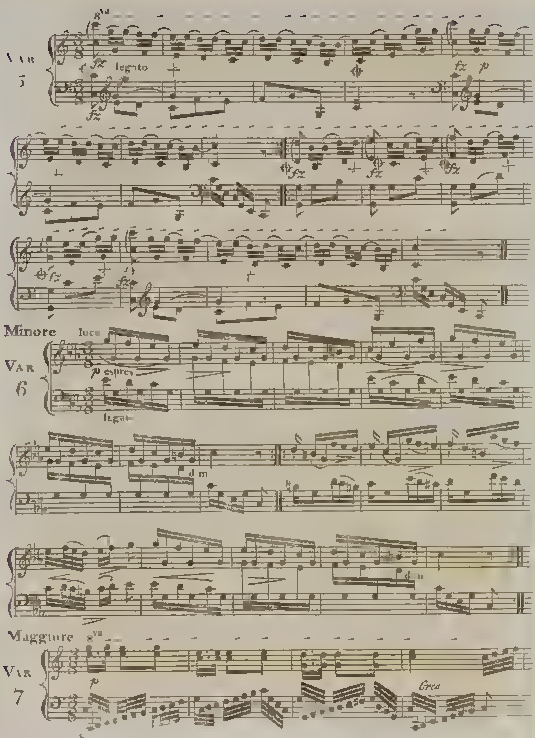

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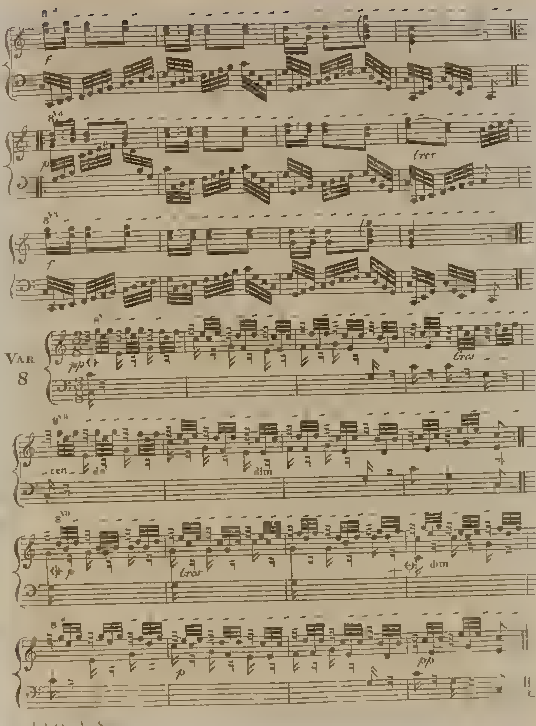

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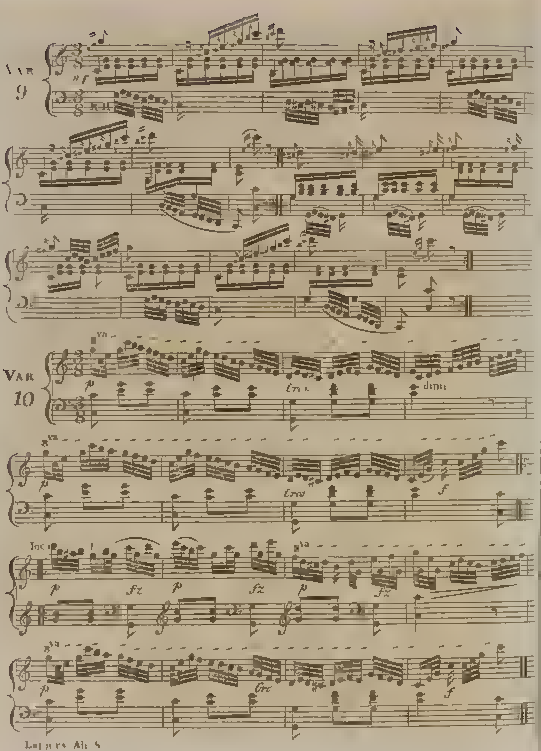
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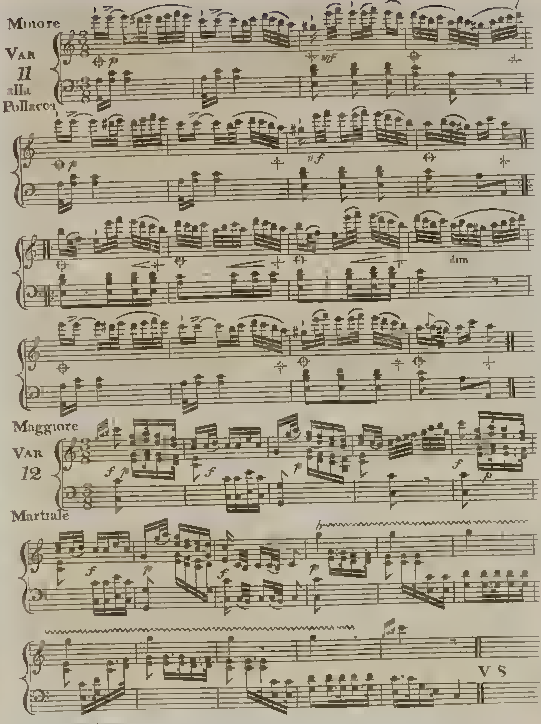

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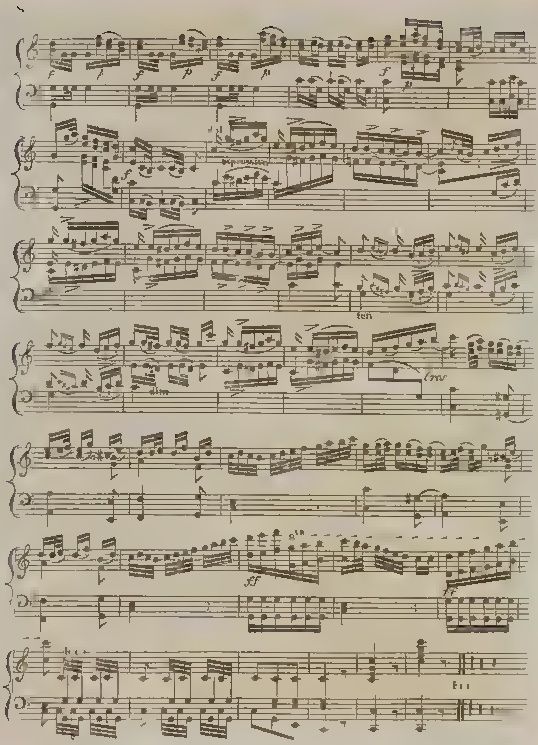

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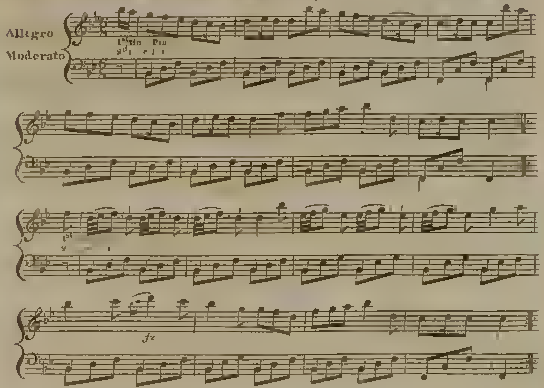

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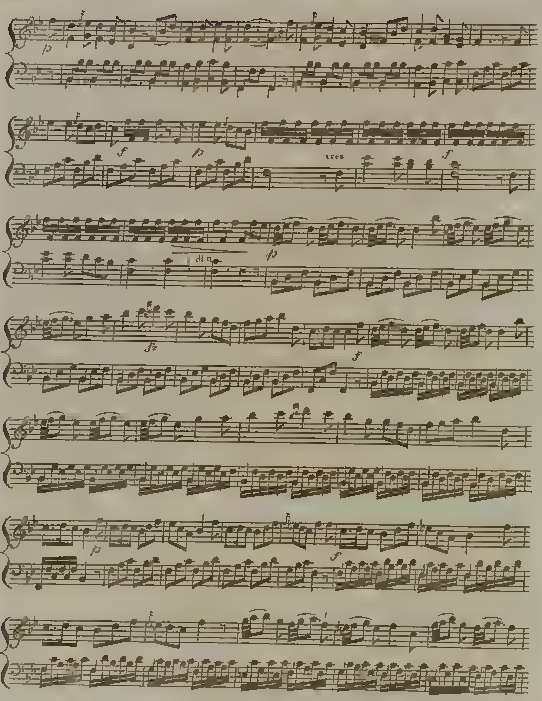

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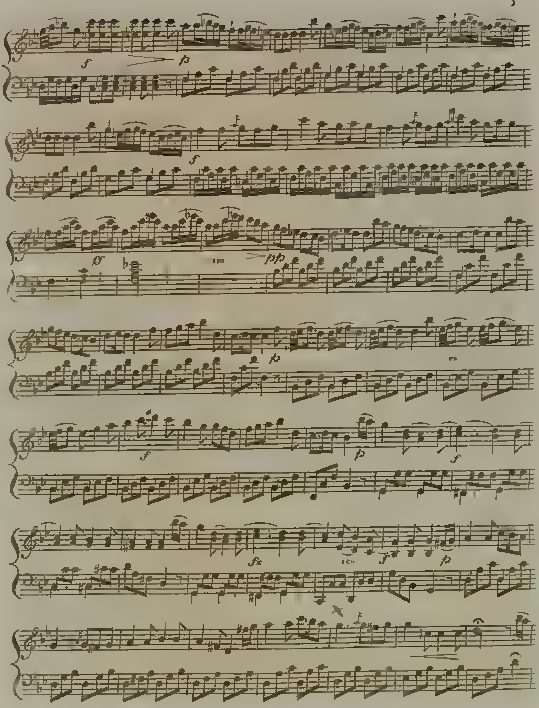

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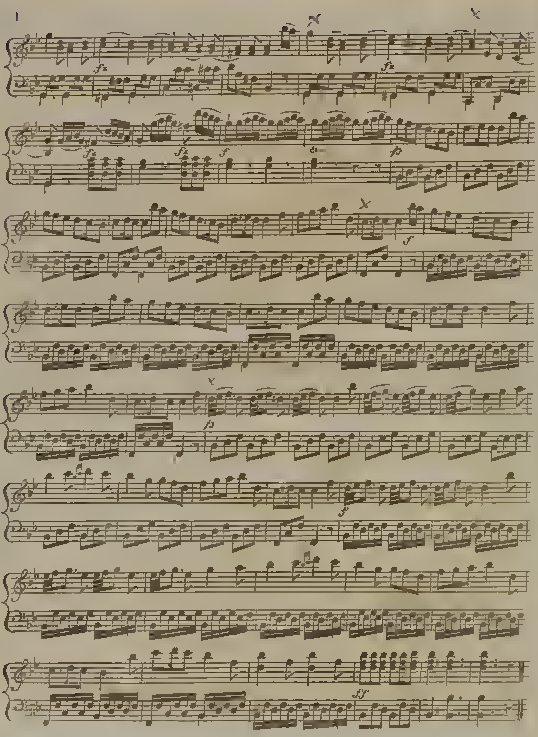

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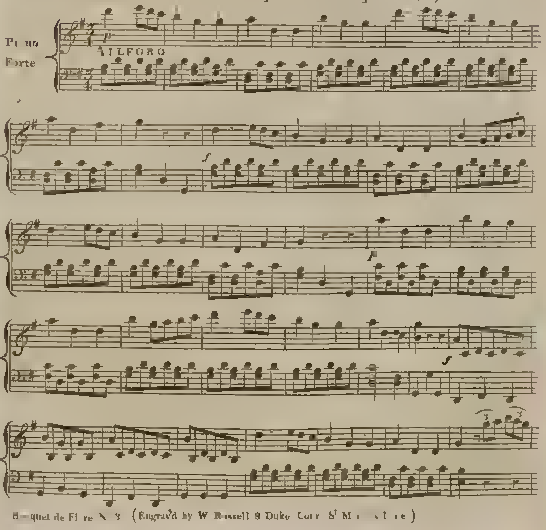

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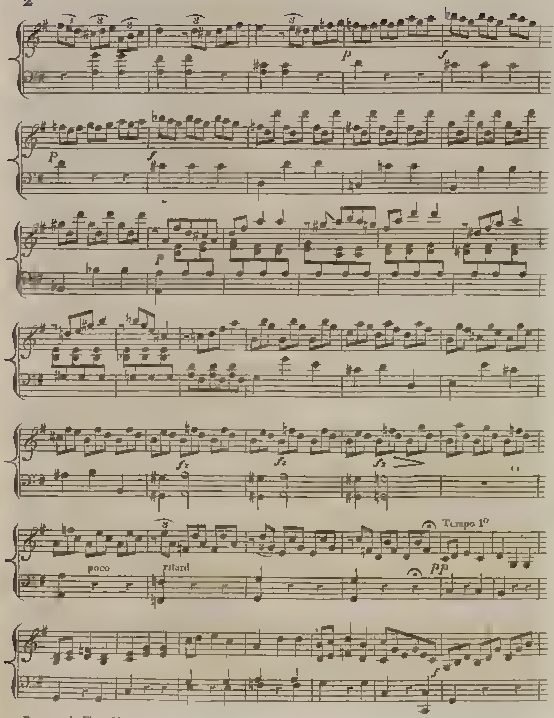

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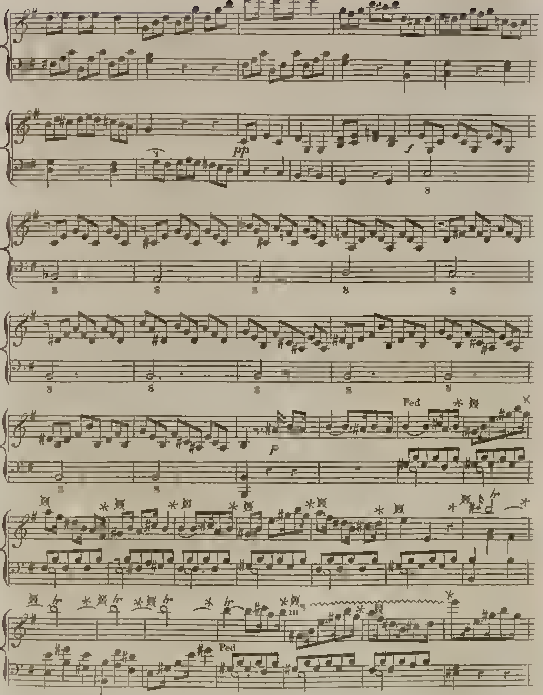

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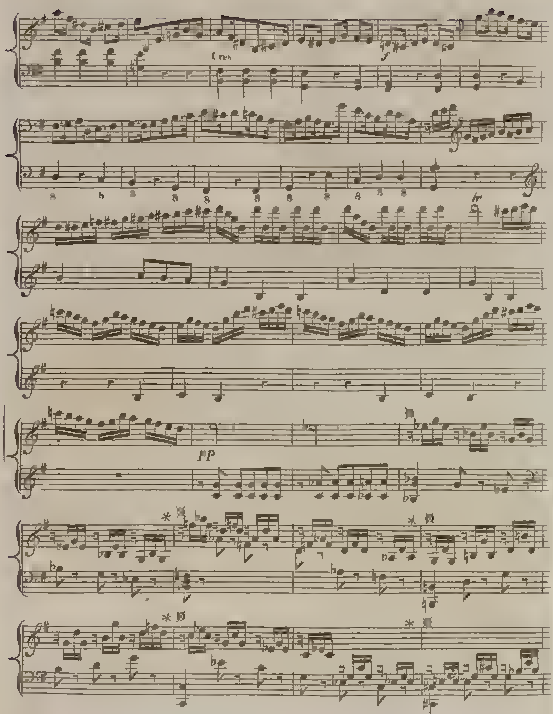

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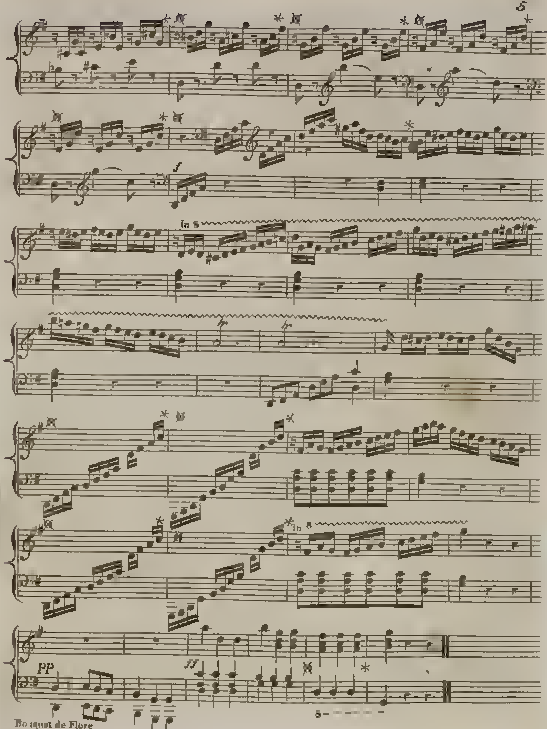

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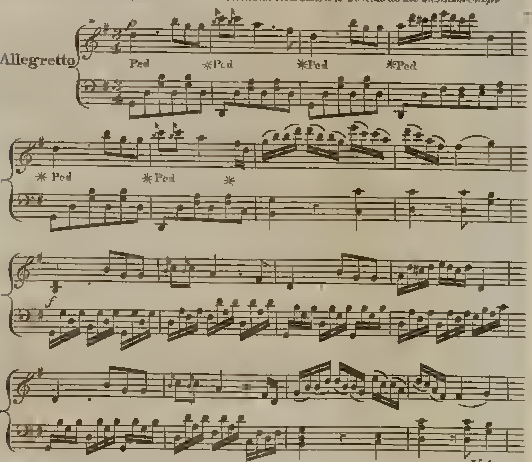

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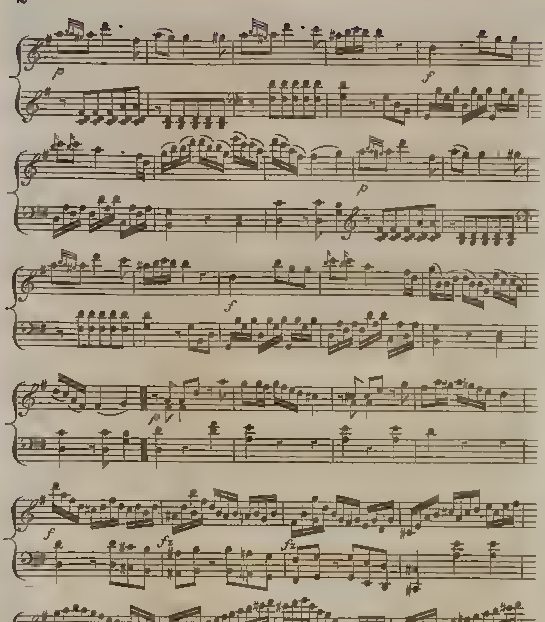

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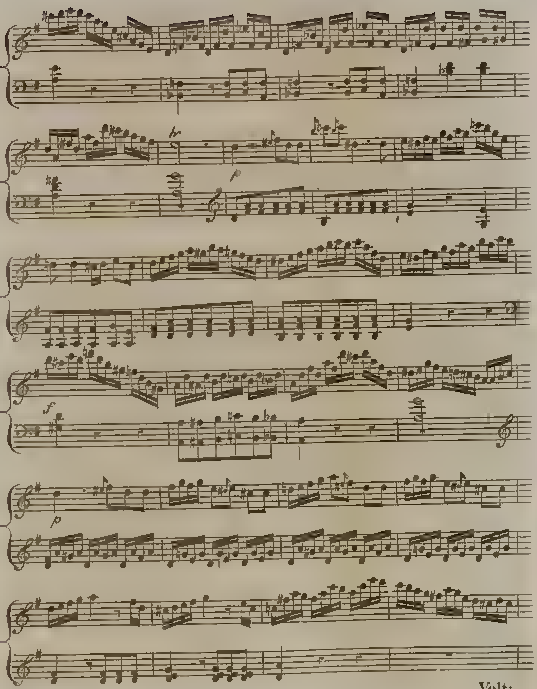

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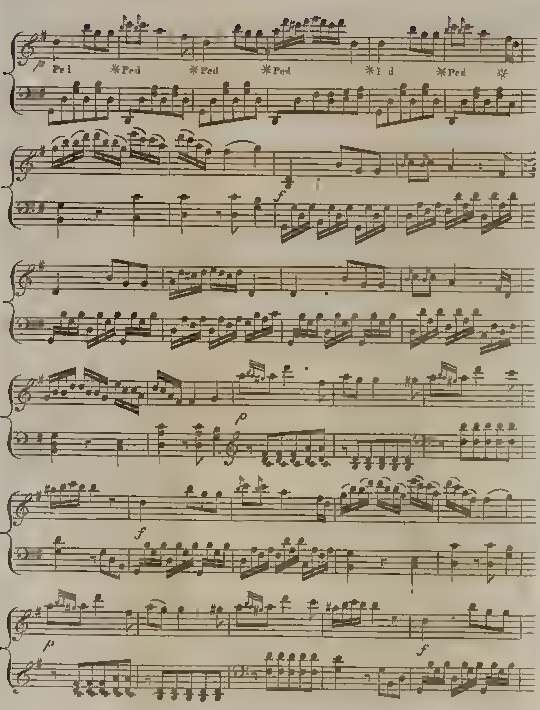

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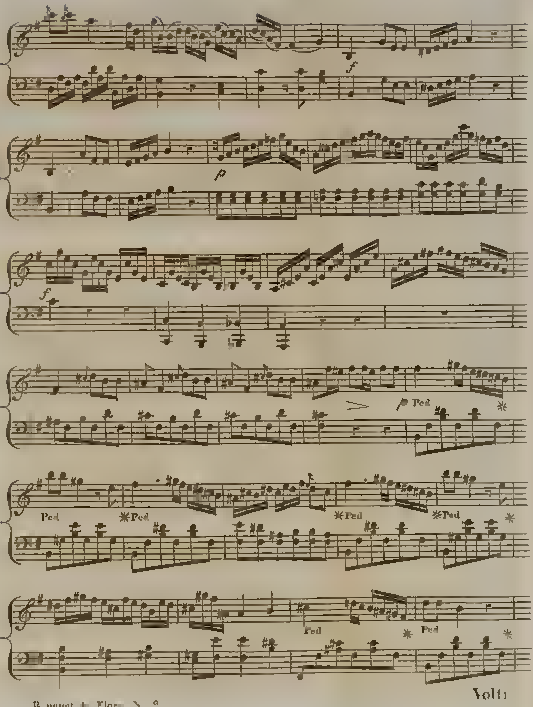

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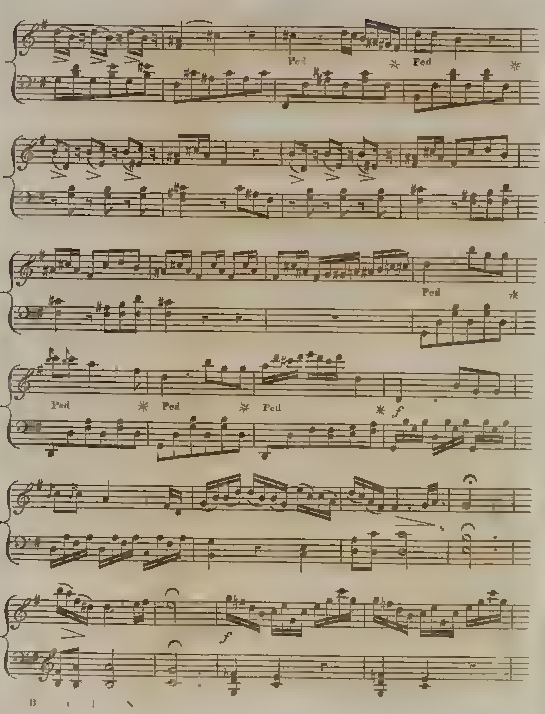

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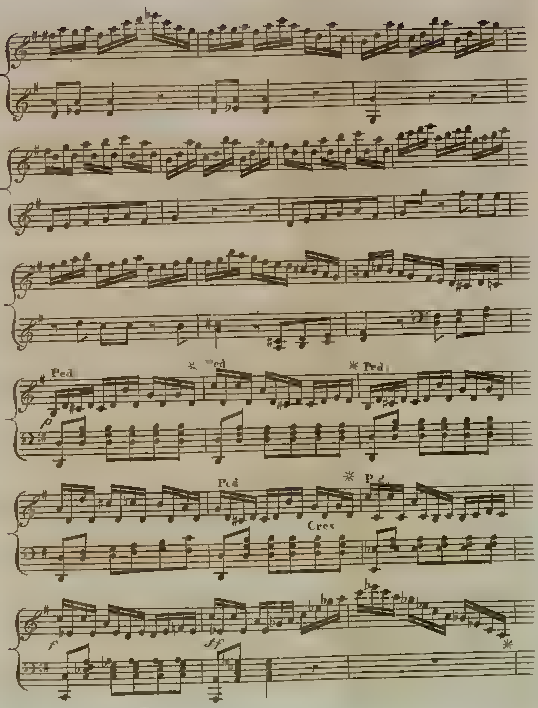

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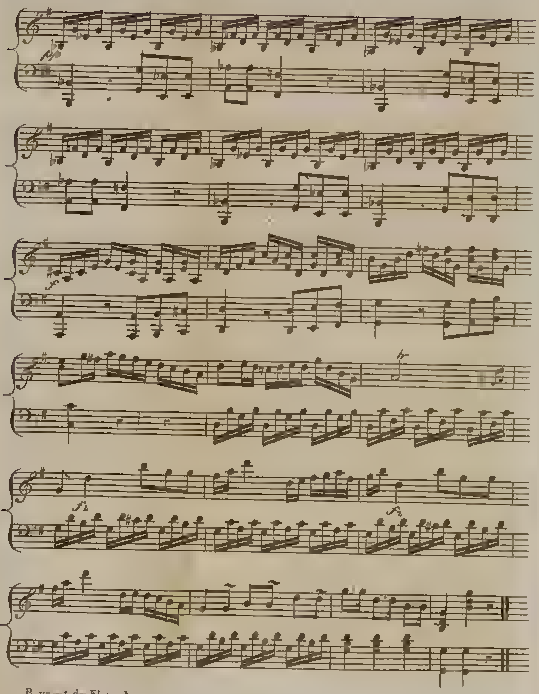

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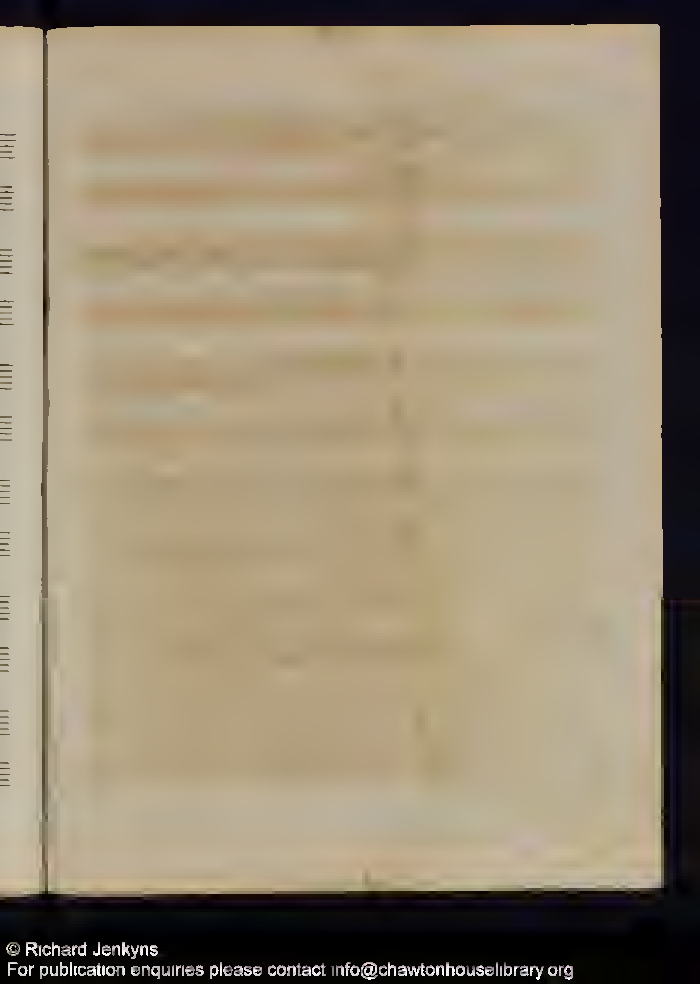

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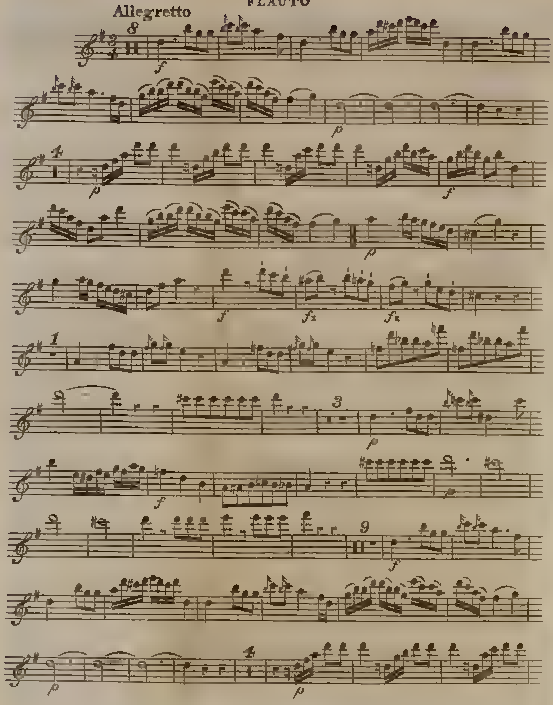

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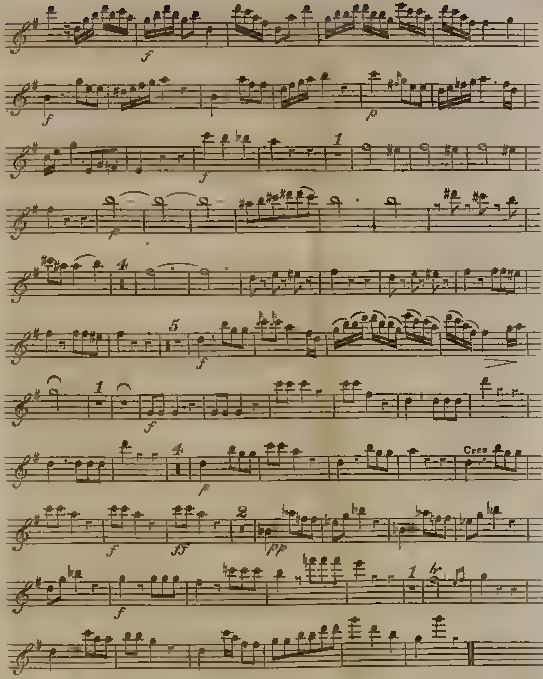

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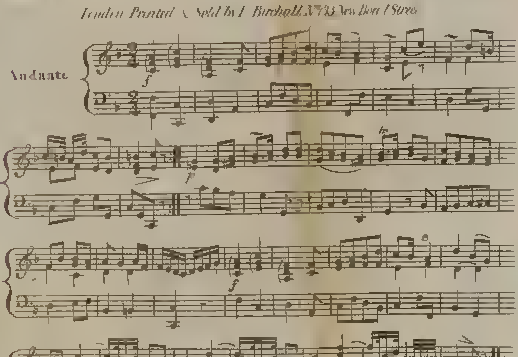

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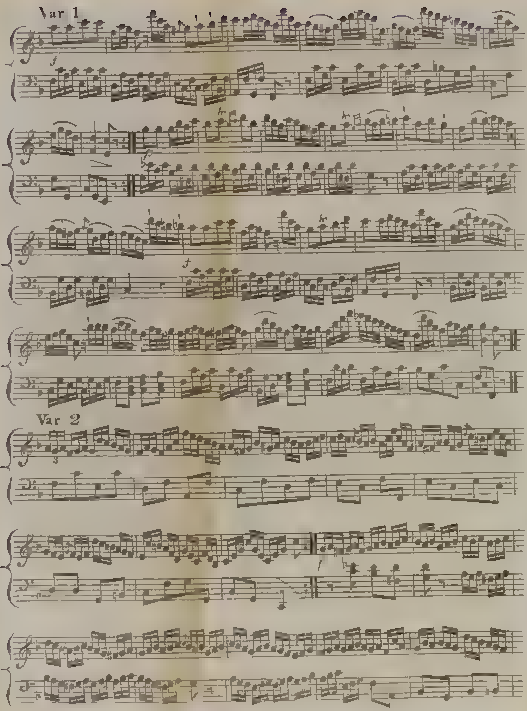

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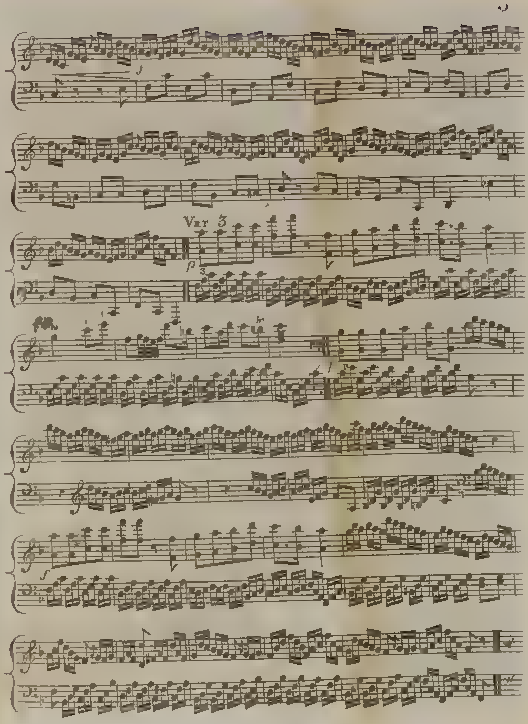

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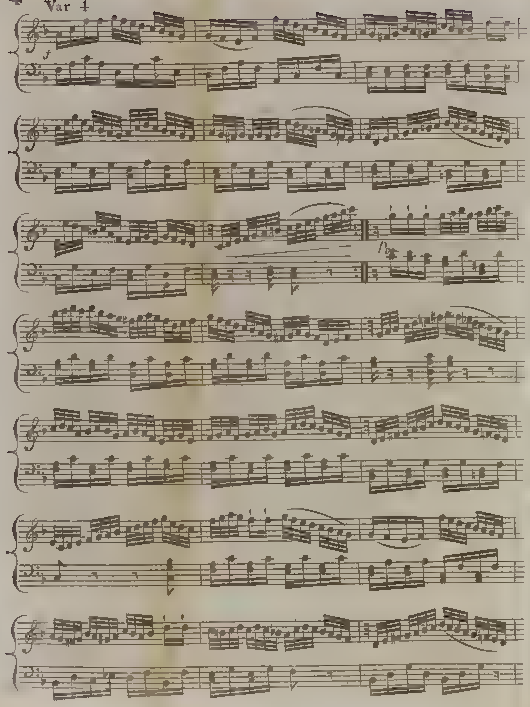

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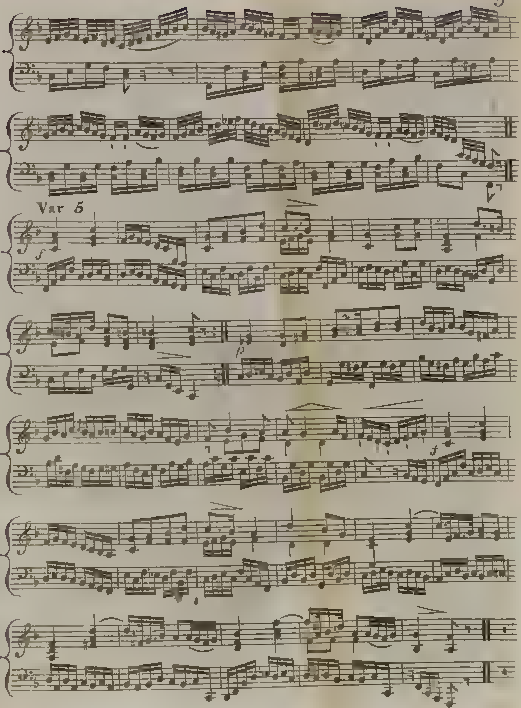

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A

Medley Divertimento

for the

PIANO FORTE

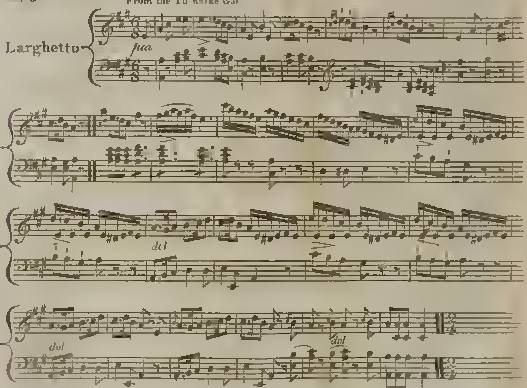
Selected & Composed

BY

J. C. Walsingham Pell

Published by Wilding Phipps & Whitaker & Co's New Musical Repository

From the Turnpike Gate



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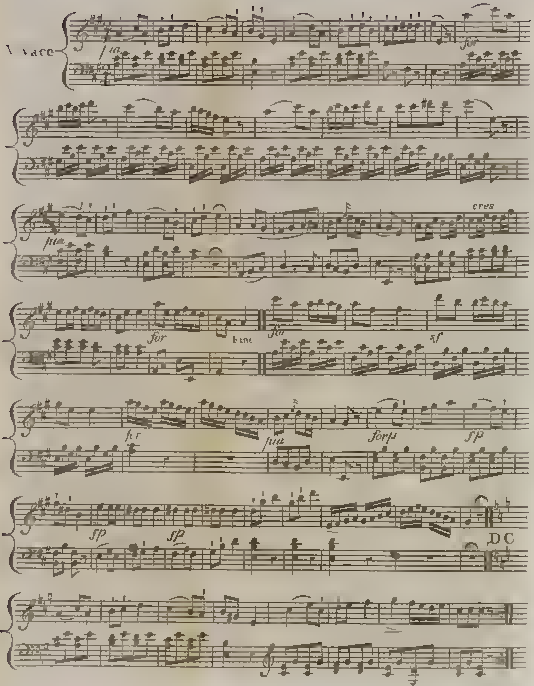

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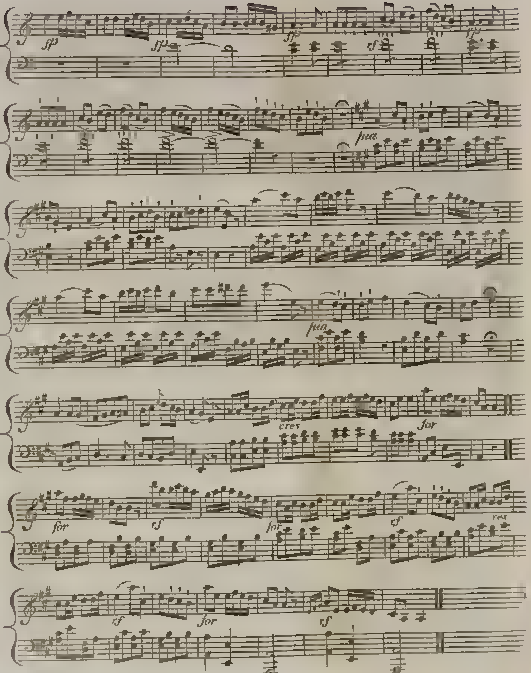

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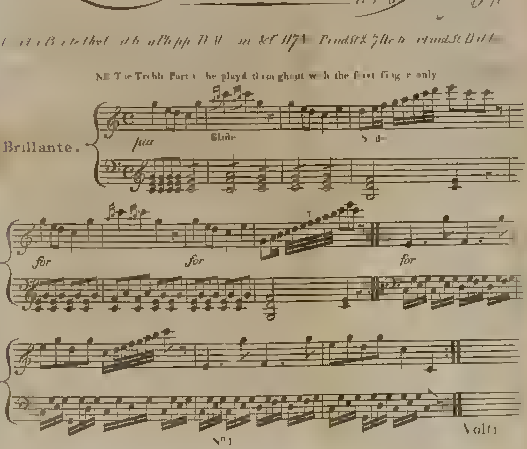
AIR GROTESQUE,

for the

Piano Forte,

Composed by

L. MAZZINGHI.



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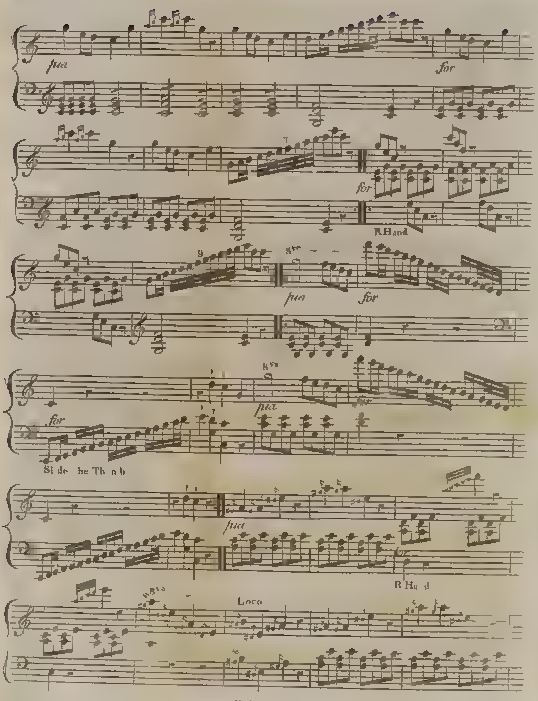

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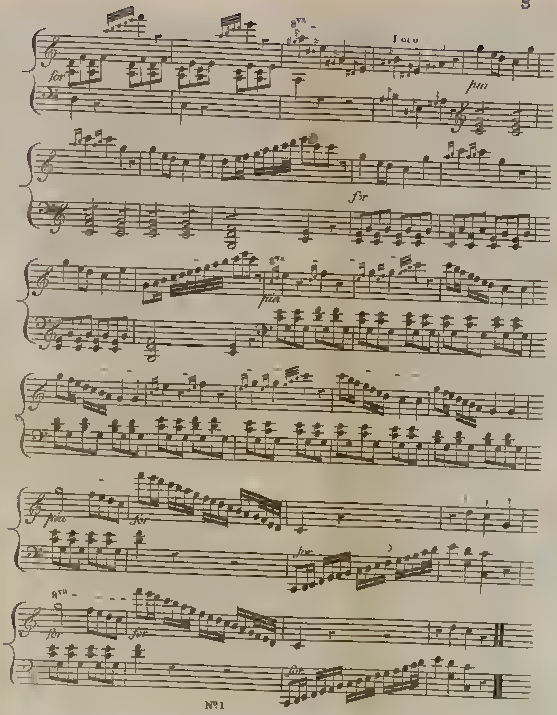
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A Second

AIR GROTESQUE,

for the

Piano Forte

Composed by

J. MAZZINGHI.

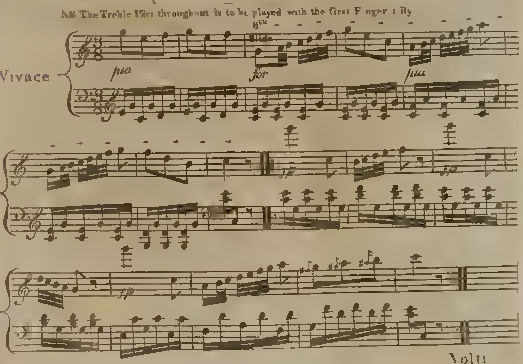
Price 1/6

Entered at Stat Hall

Pubd by the Proprietors at Philippo D. Almaine & Co 17 New Bond St. & 7 Herbert Lane and St. Dublin

All The Treble Notes throughout is to be played with the first Finger only

Vivace



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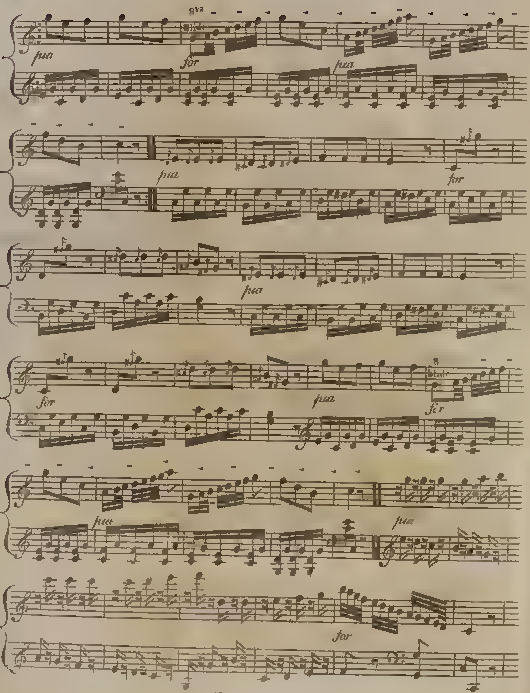
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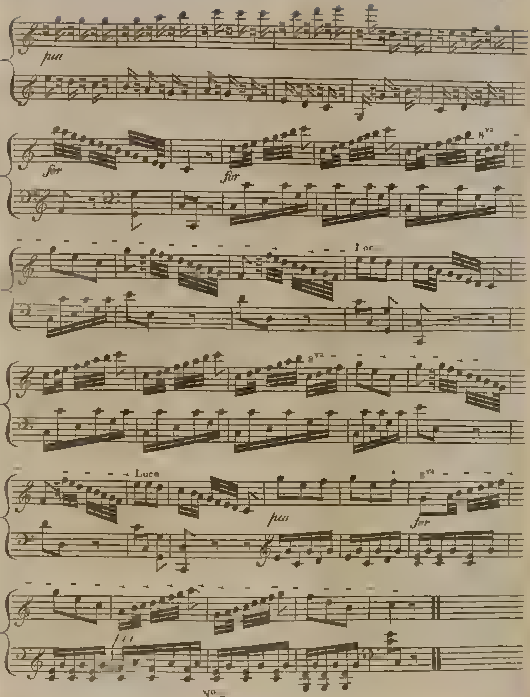

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FAIRY DANCE.

As Danced at the first Circle of Fashion

Arranged as a Rondo.

for the

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by

M. HOLST.

LONDON

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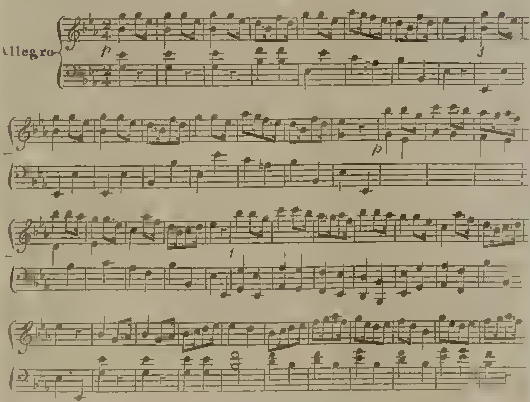

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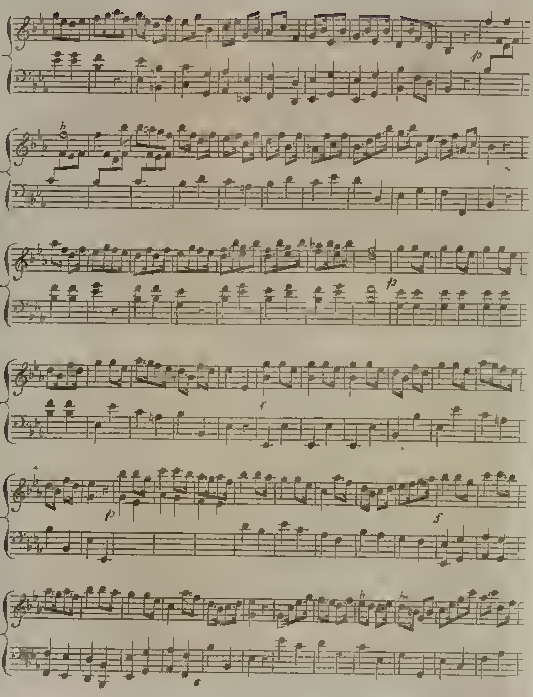

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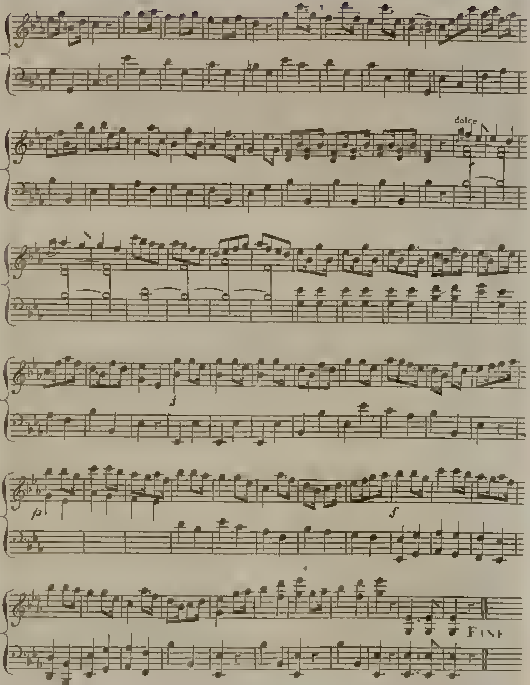

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Danced by Miss Adams

with great applause

in the

RIVAL STATUES

performed at the

Royal Circus

Compos'd and Arranged

for the

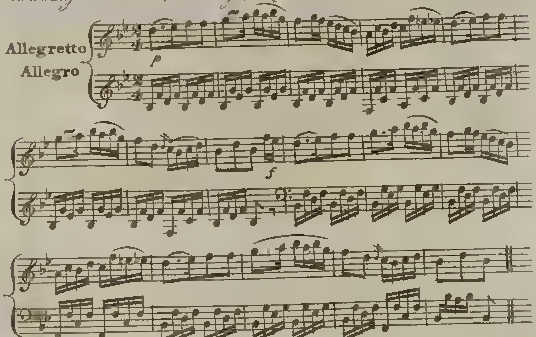
PIANO FORTE

by

J. Sanderson

London Engraved Printed & Published by J. Bland & Co. Musical Repository 45 Strand

P. 1st



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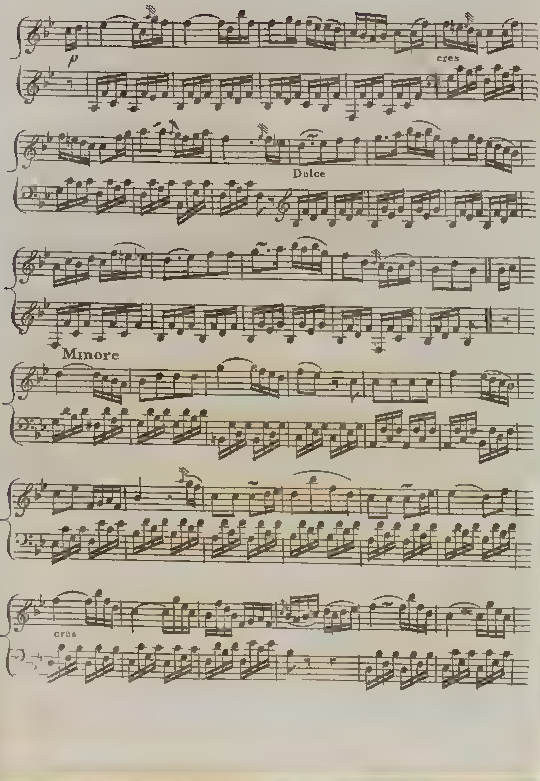

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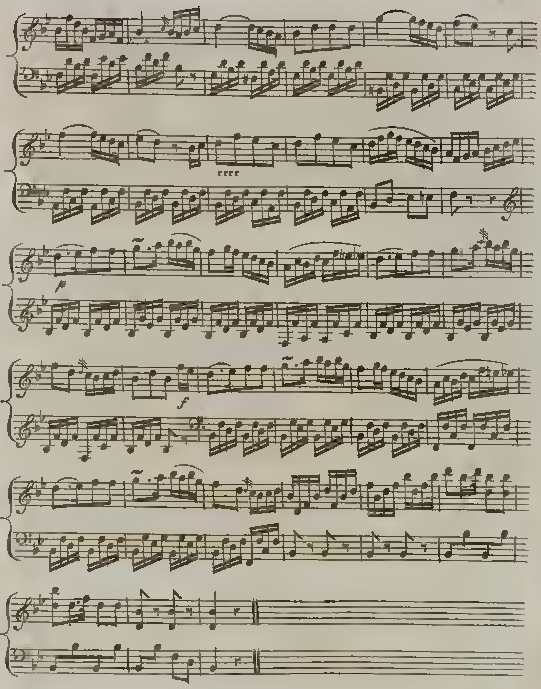

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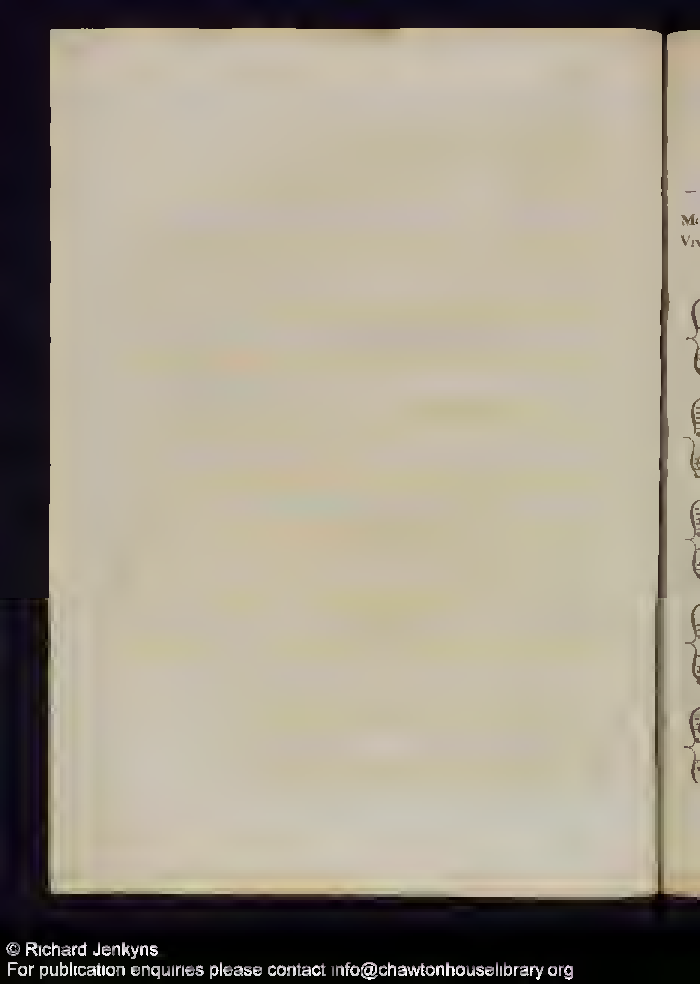
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The Laird of Hunter Blair's Reel

Arranged as a **RONDO**, for the

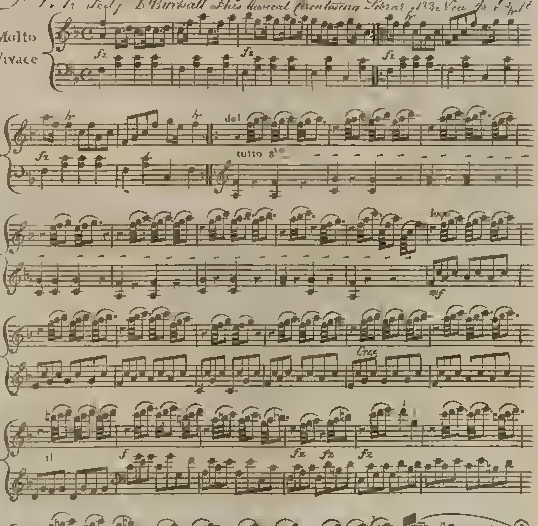
Piano Forte

M.P. KING.

Price 1/0

N° 1. R. Seely & Butterball, This Interval from Lavina 1832 Vera St. Strand

Molto Vivace



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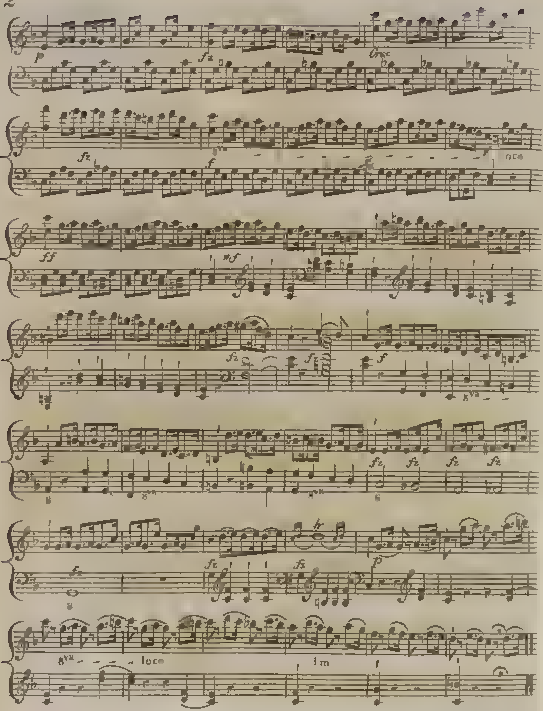
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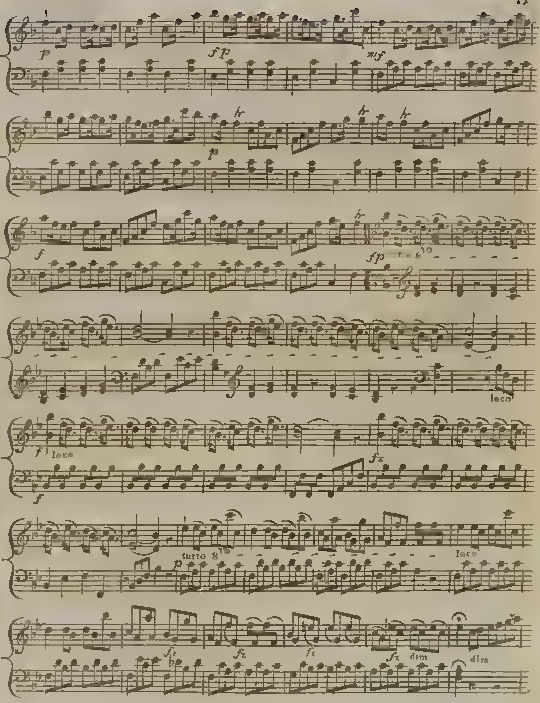

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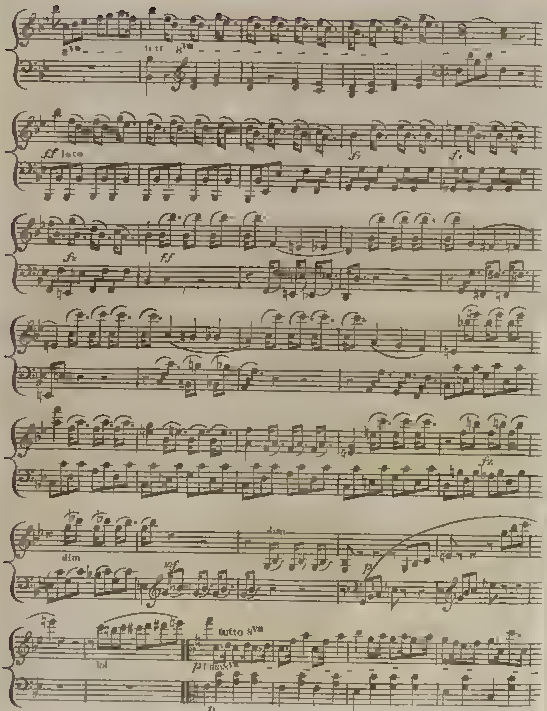

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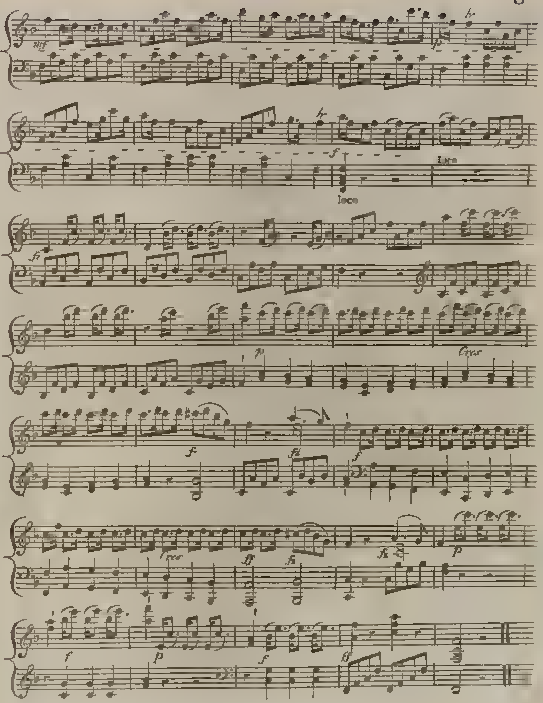

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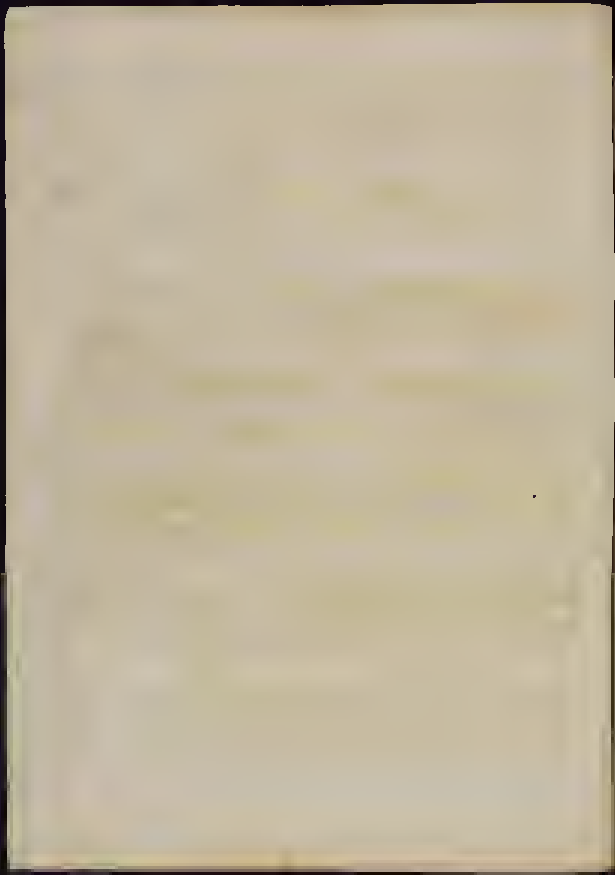

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Up and War them A' Willie

WITH VARIATIONS

Dedicated to

Miss Gordon of Whitehills

Composed by

J. WATLEN;

Composer of the Mosaic of the Lords Prayer and several Rondos and Songs

Price 1s 6d NB

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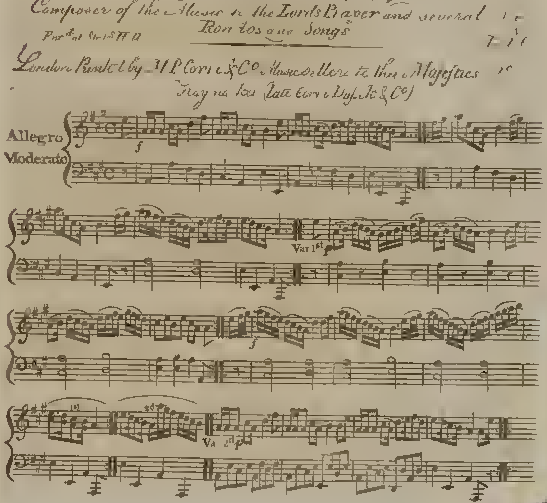

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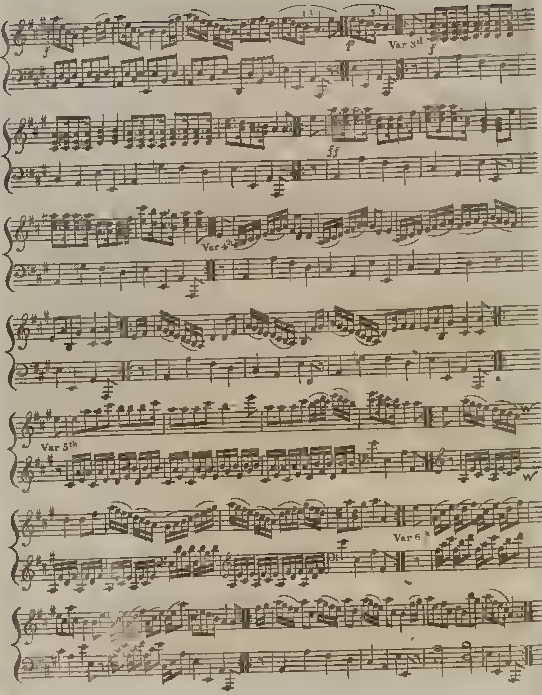

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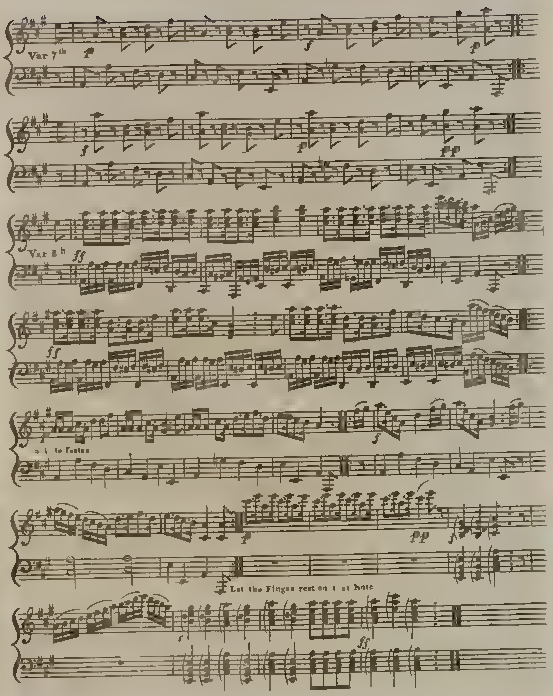

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Gunnowch's Reel

with Variations for the

Piano-Forte

Respectfully Dedicated to

Miss Margt. Grierson, Leith.

Composed by

JOHN WATLEN.

Author of the Surrender of Louden Lady Charlotte Campbell &c

Price 1/6

Edinburgh Hall

Allegro

Staccato

Var 1st

Var 2d

Var 3d

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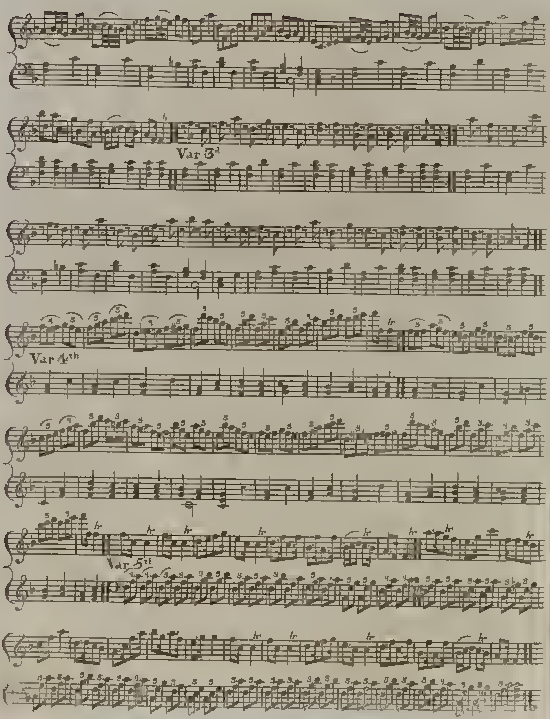

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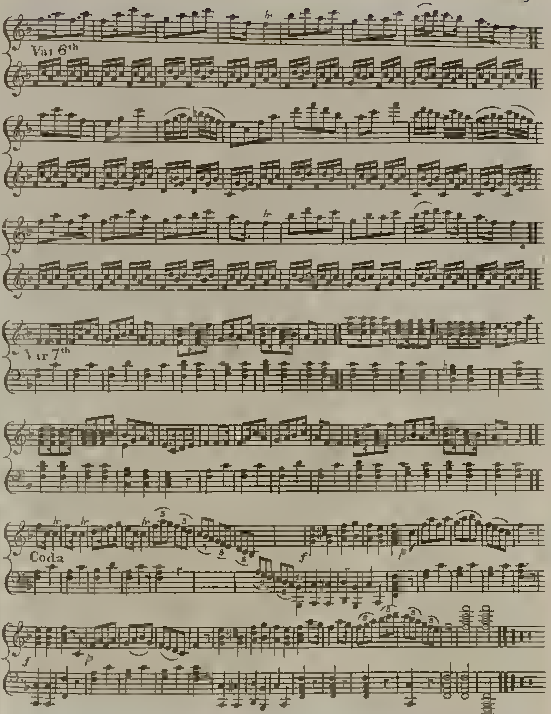

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THE

Celebrated Air

IN

TEKELI,

Composed by Mr Hook,

Arranged as a Rondo for the

Piano Forte.

BY

L. JANSEN.

N° 2

Price 1/6

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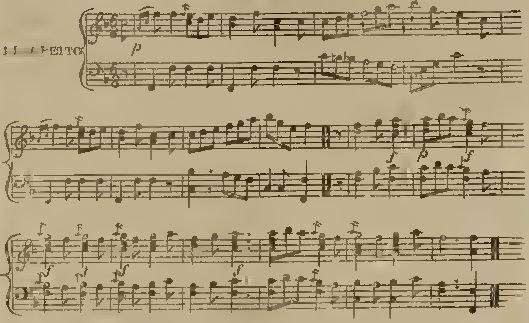

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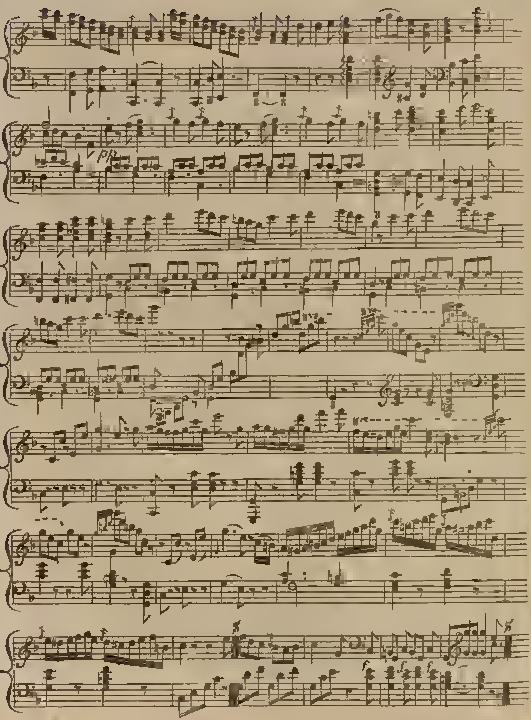

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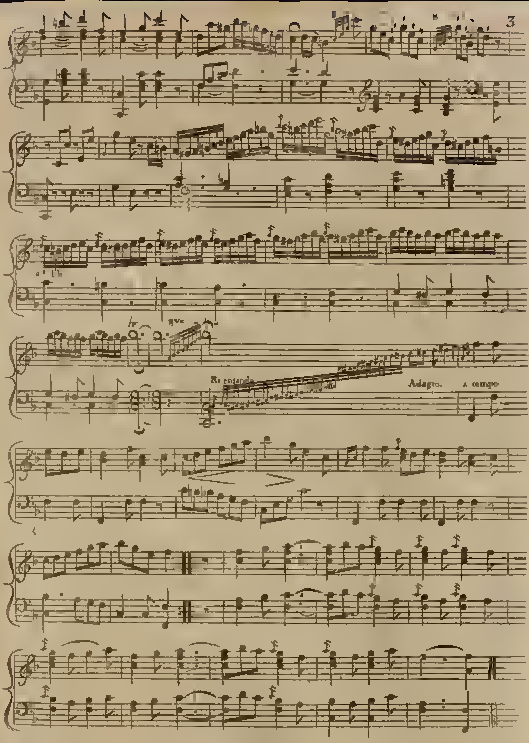

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As performed at the Theatre Royal Drury Lane

DANCED BY MISS CLYTON

in the Grand Ballet of

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by W. R. BISHOP

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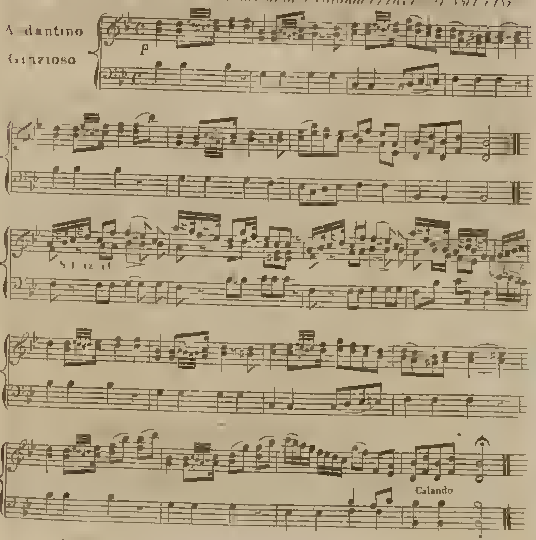

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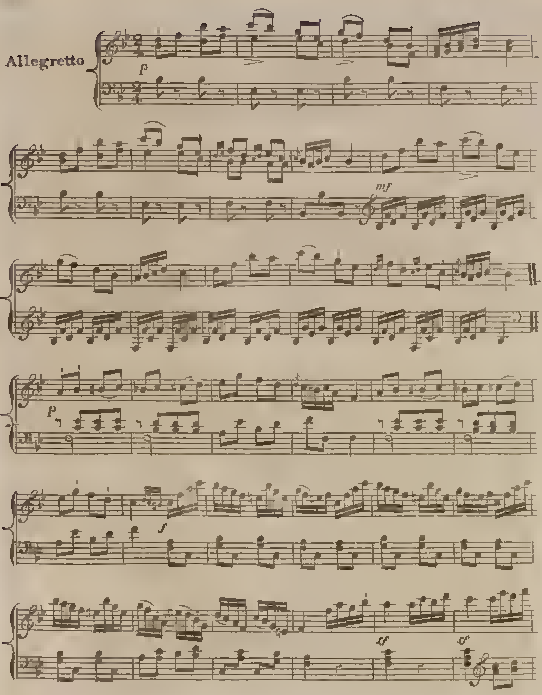

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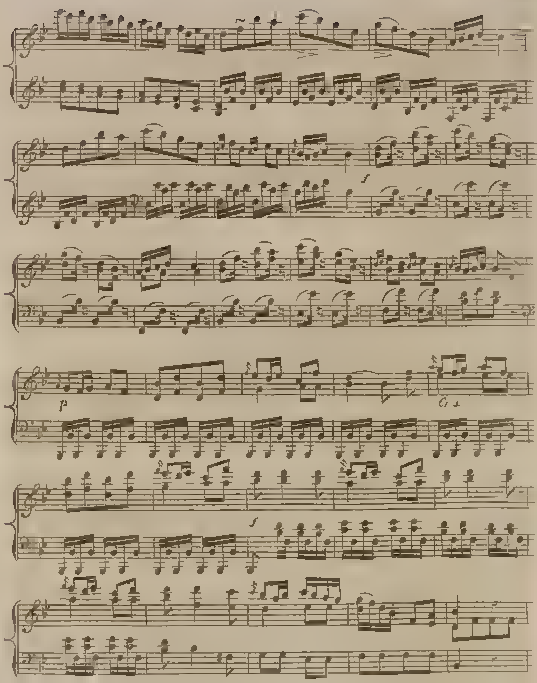

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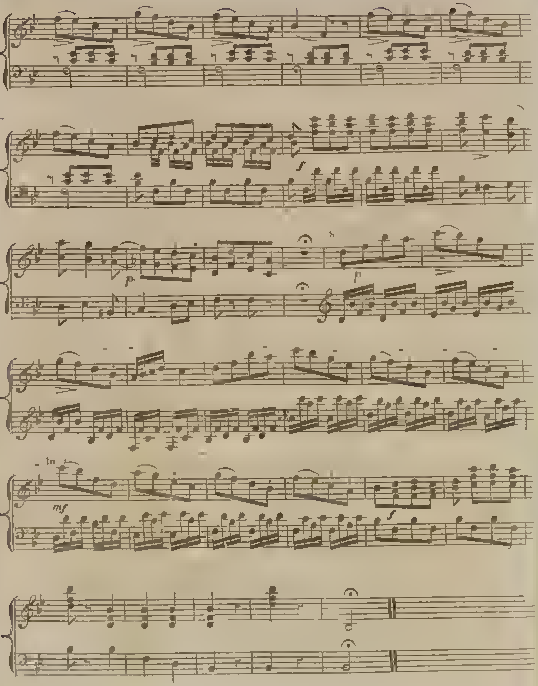

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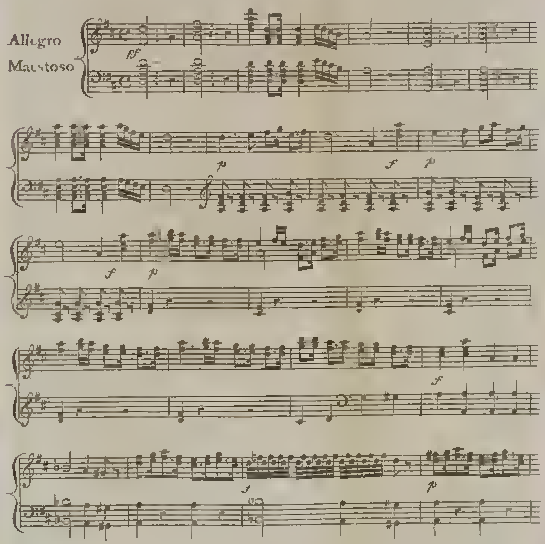
PAS DE TROIS

Danced by Mr Bartolozzi Mrs Gulielmi & Miss Gulielmi

in the Ballet of L'EPOUSE PERSANNE, Composed by

Sig.r Guglielmi

London, Printed & Sold by R. Birchall, N.° 133 New Bond Street.



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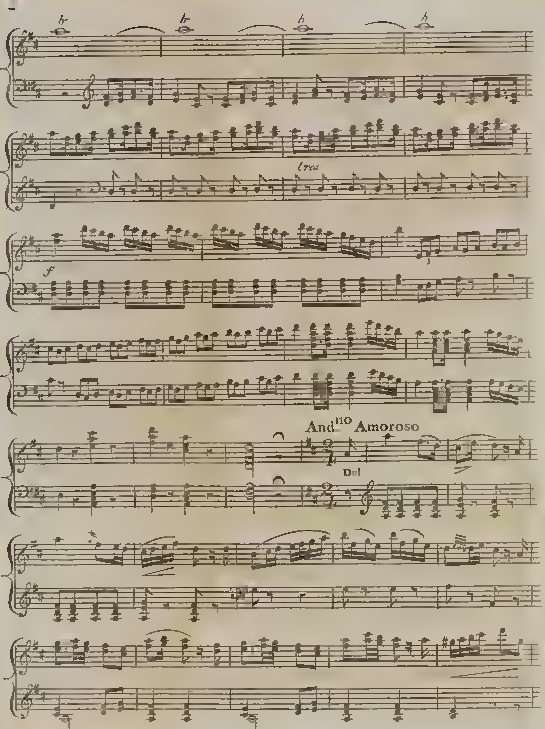

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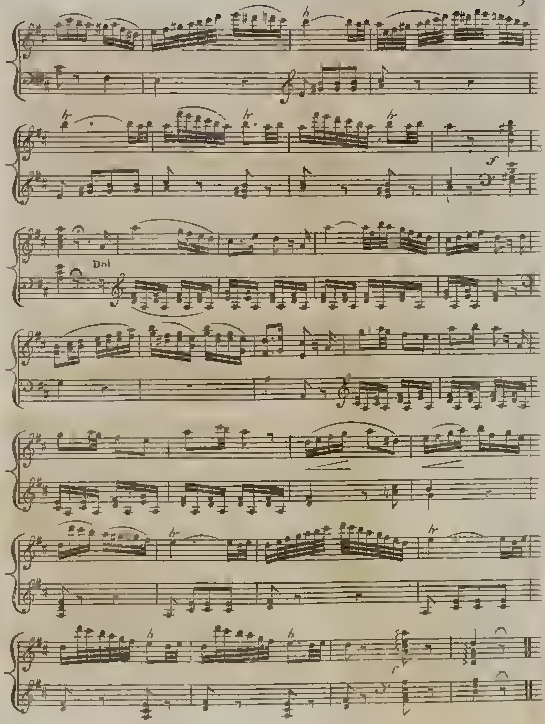

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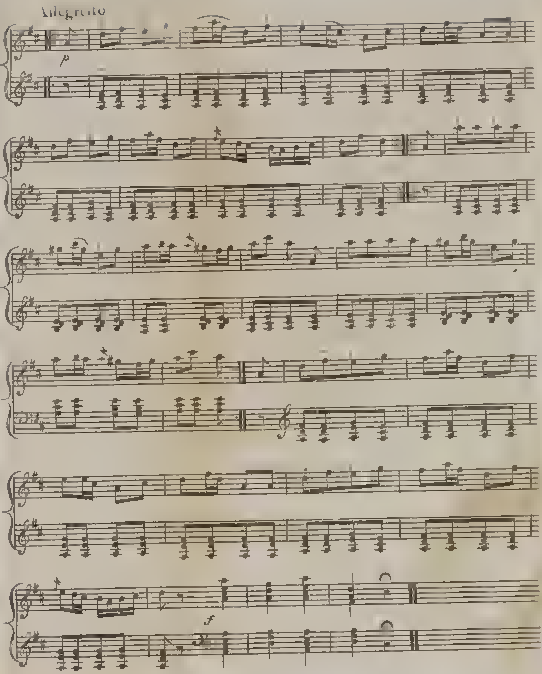

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Danced by

in the Ballet of

UP MARIAGE SECRÈT.

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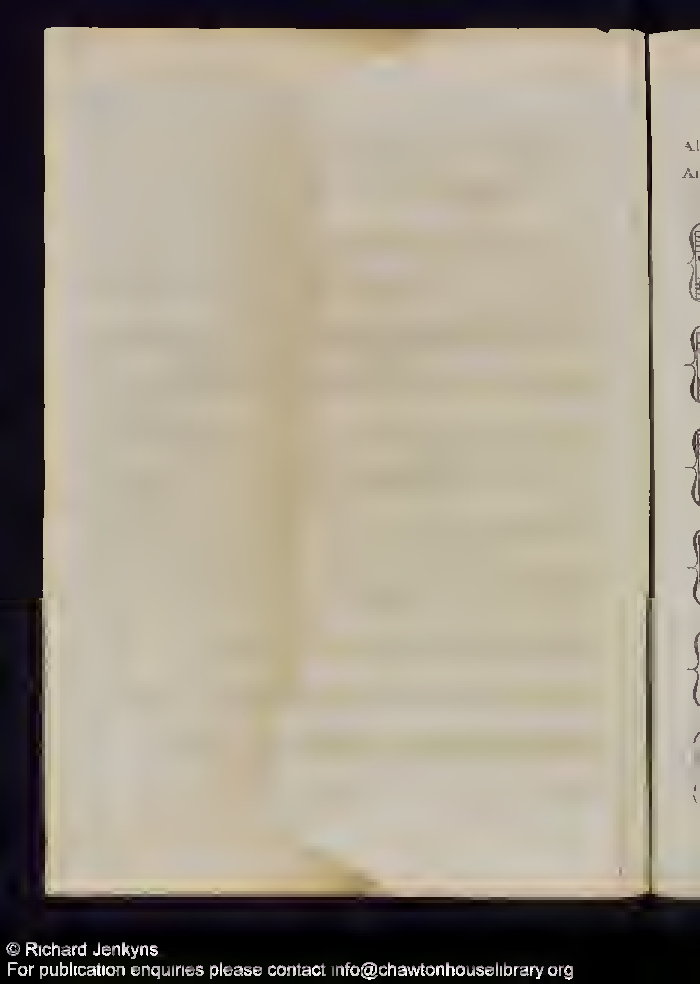

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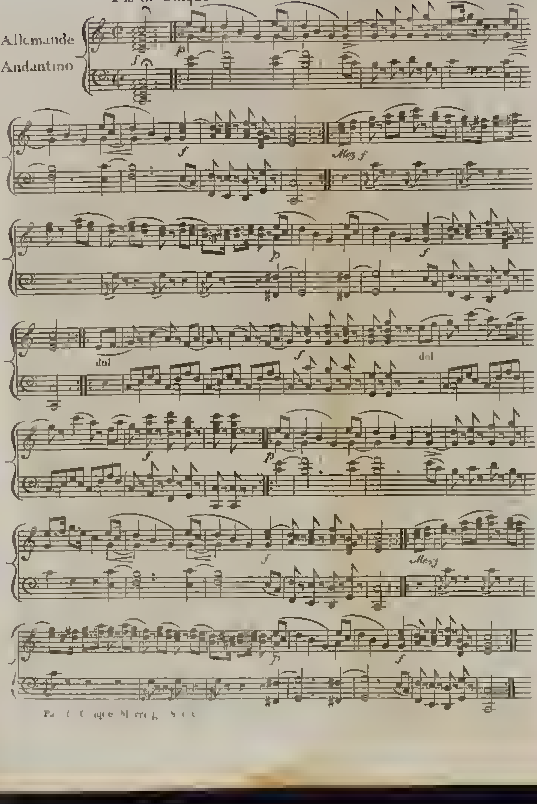
Pas de Cinque

Allemande

Andantino



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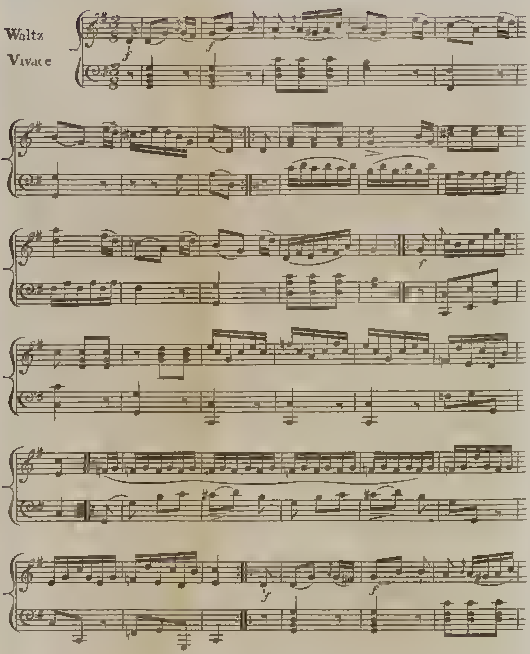
Waltz
Vivace



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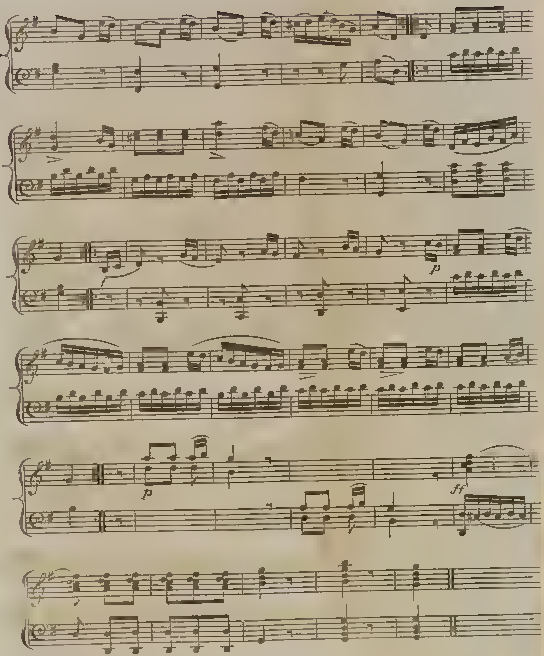

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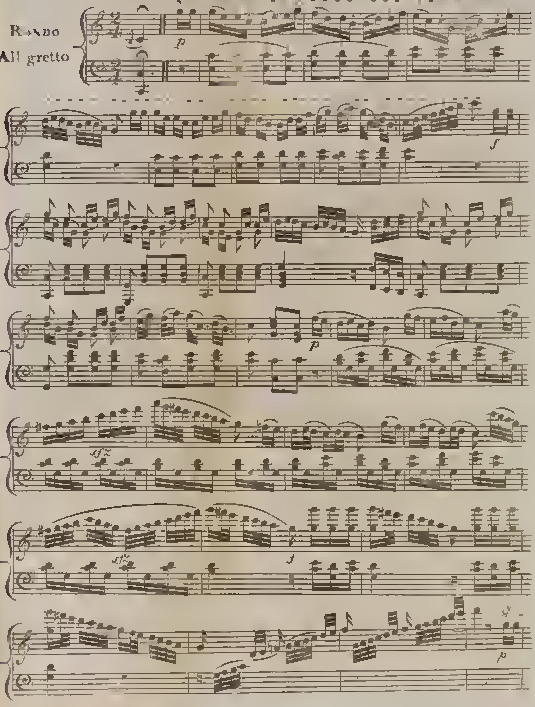
Pas de deux. Mou[illegible]ysk. Mad[illegible] Mo[illegible]

Rondo
All gretto



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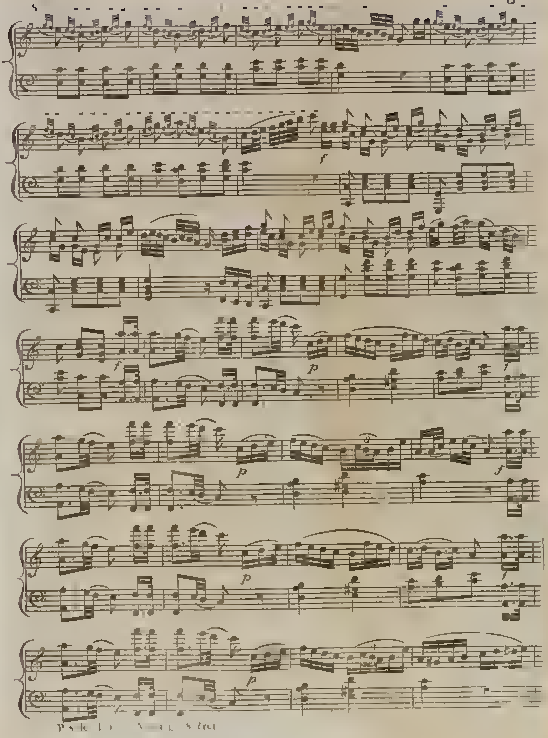

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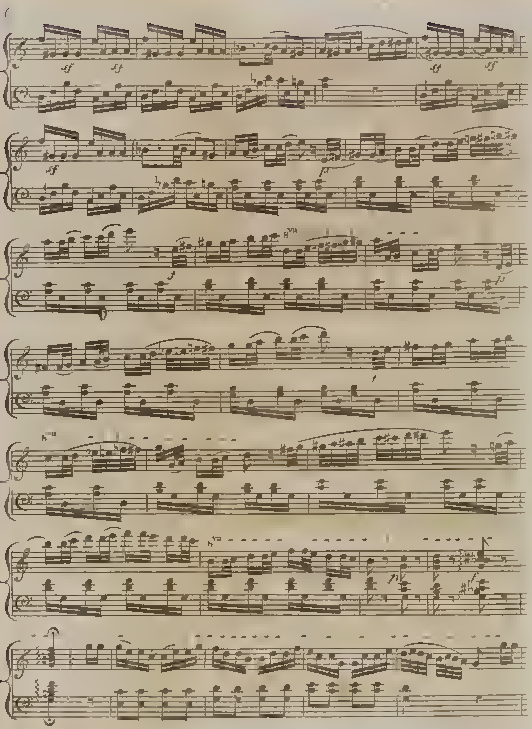

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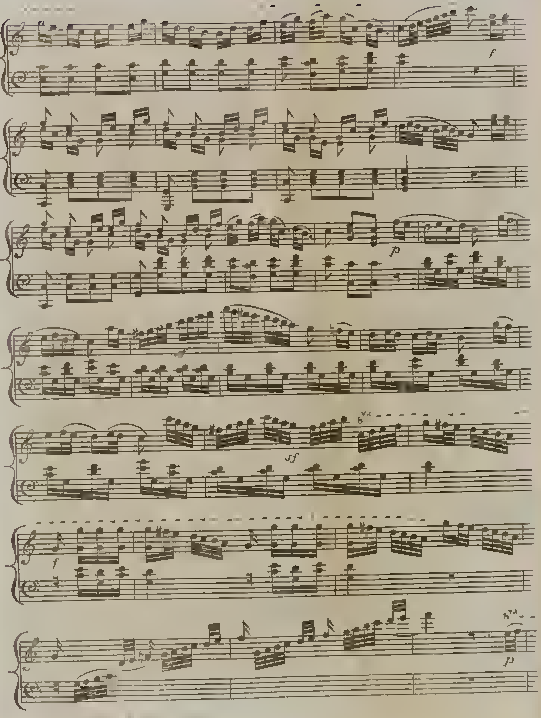

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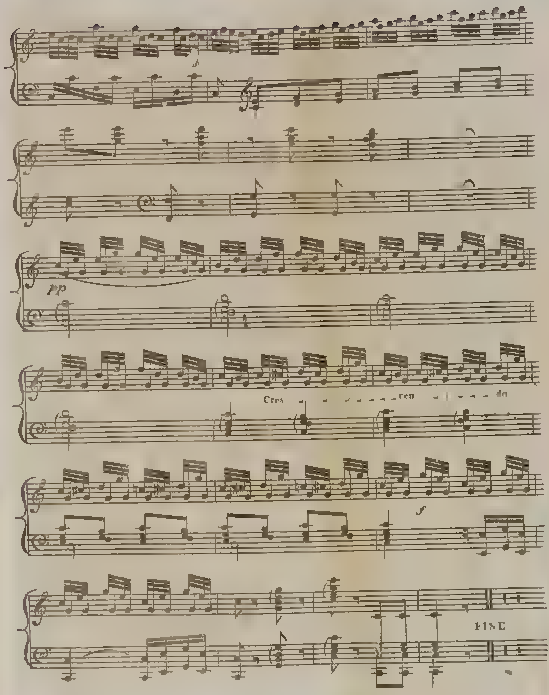

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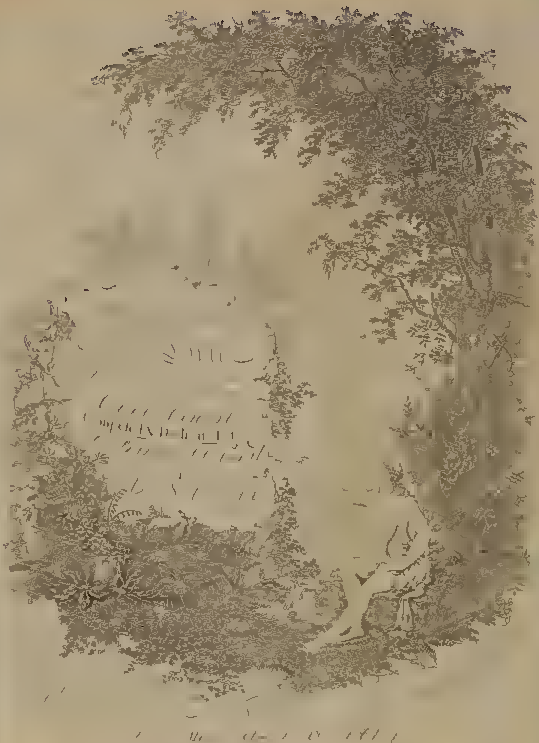

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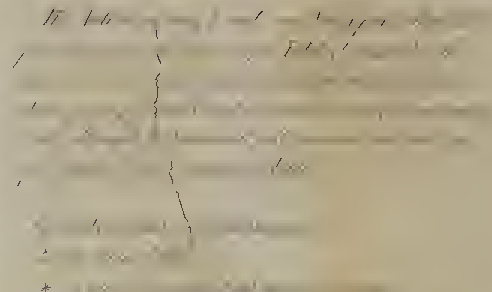

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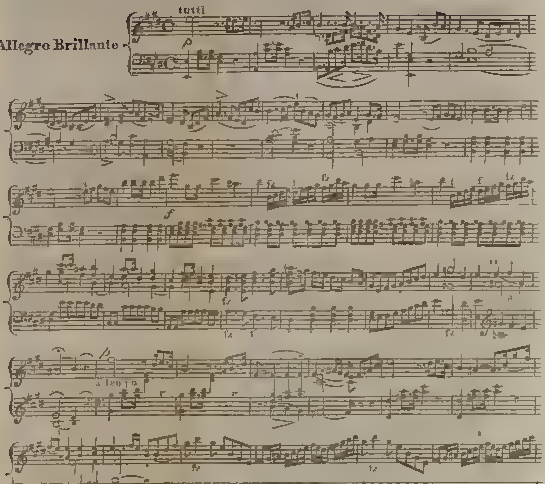
Forte Piano



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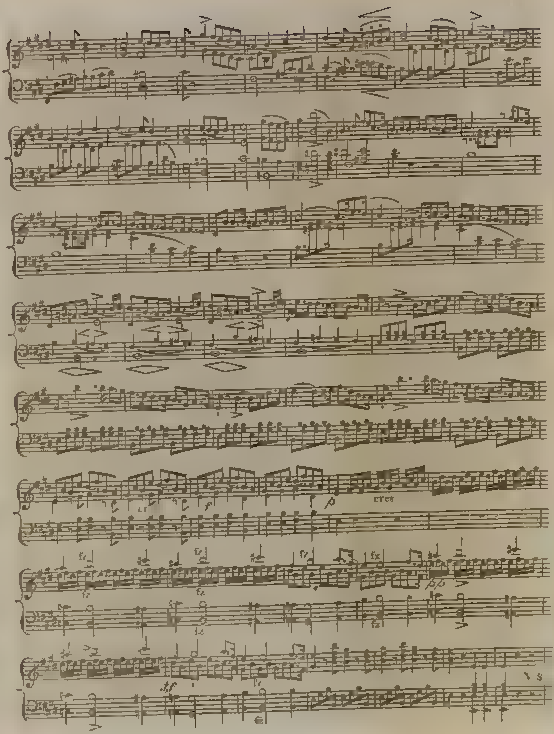

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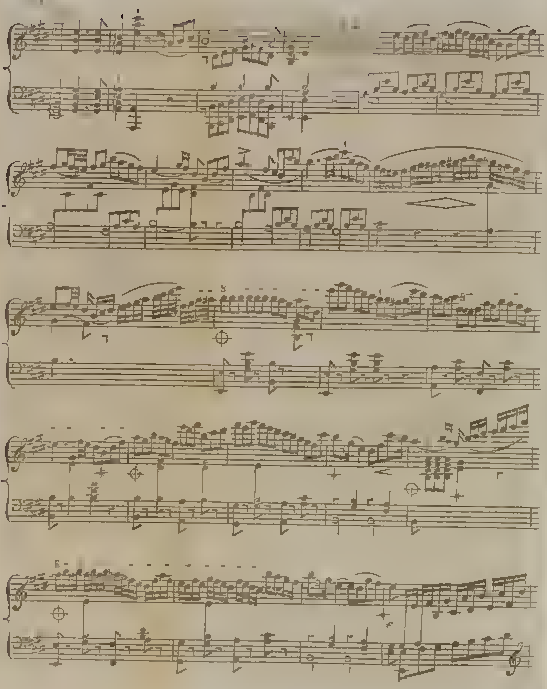

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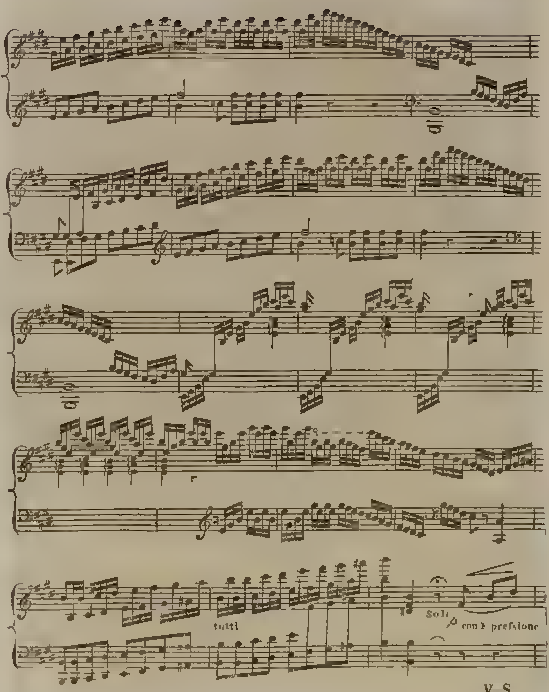

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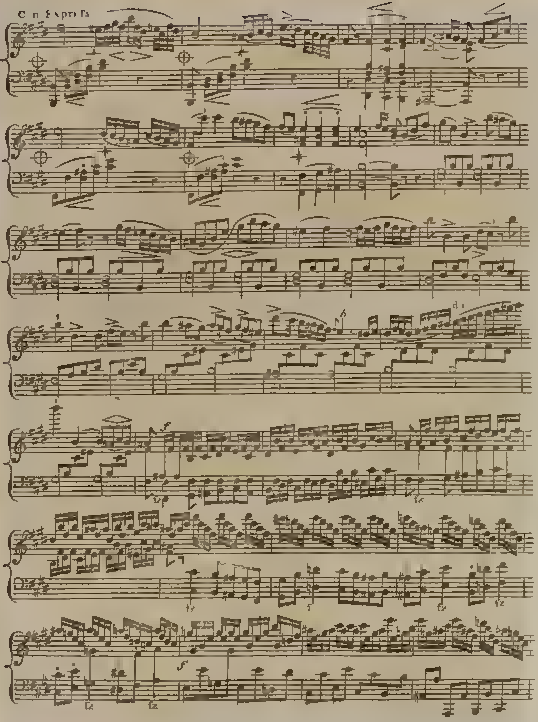

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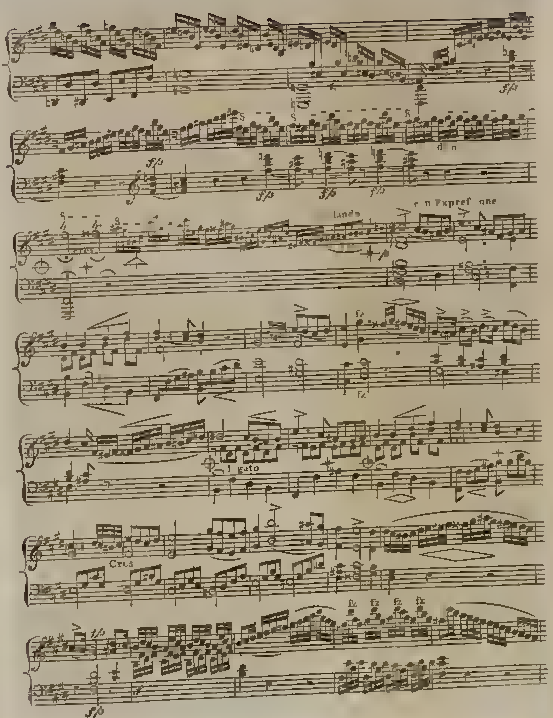

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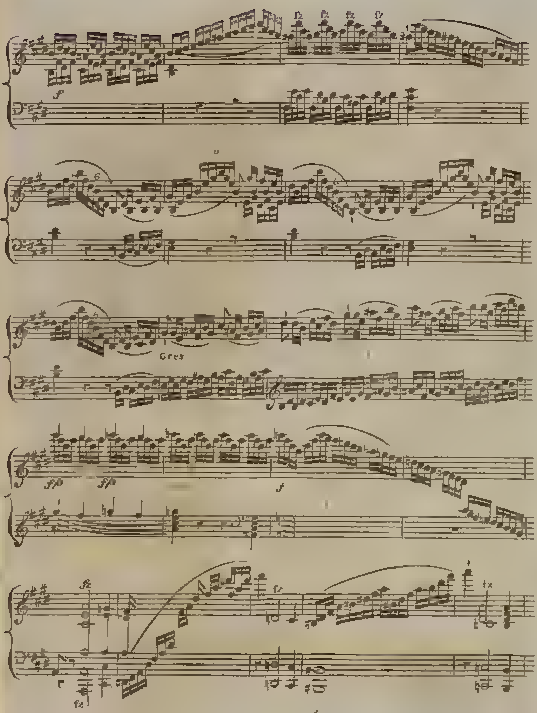

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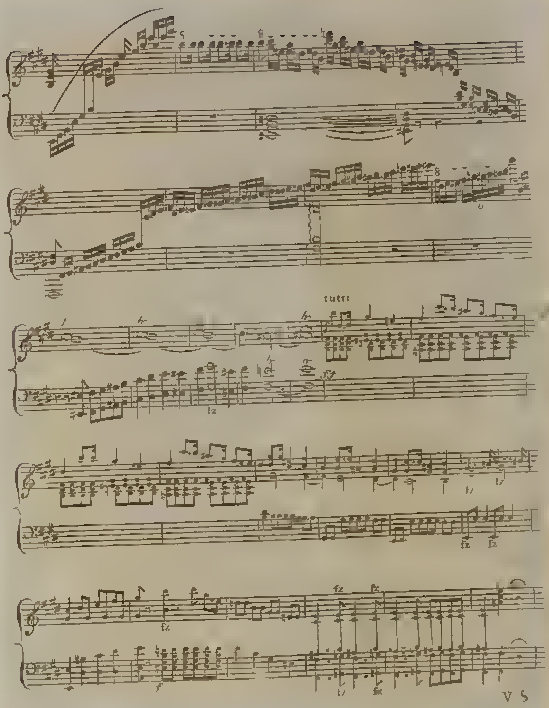

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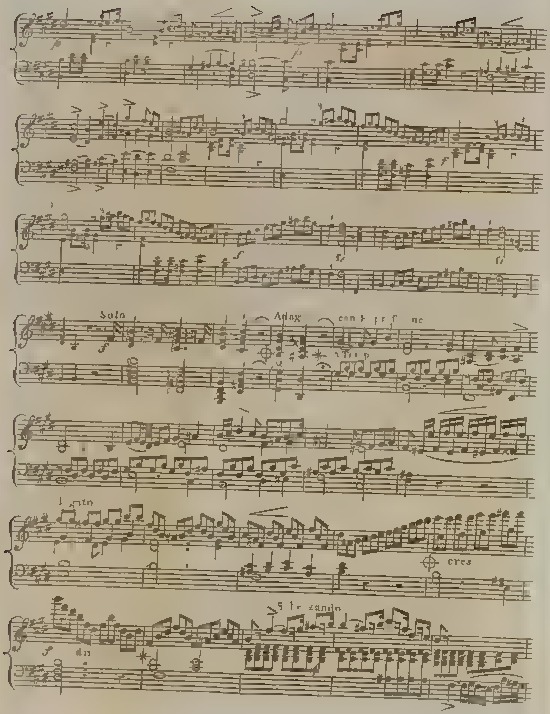

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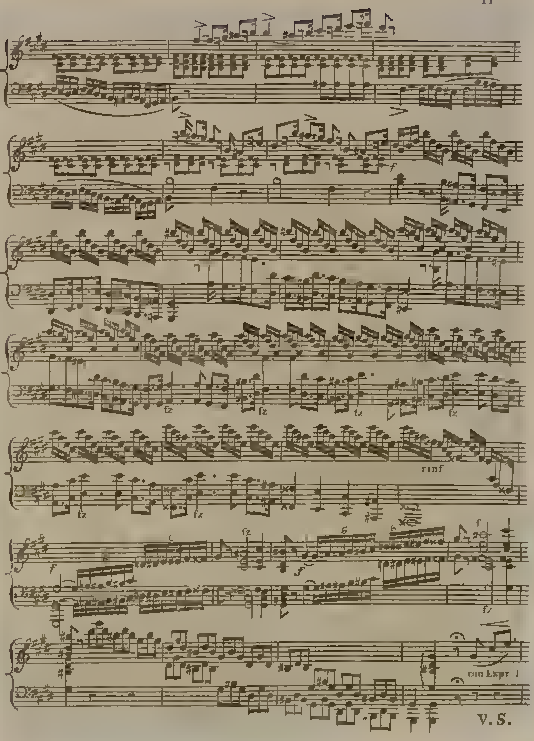
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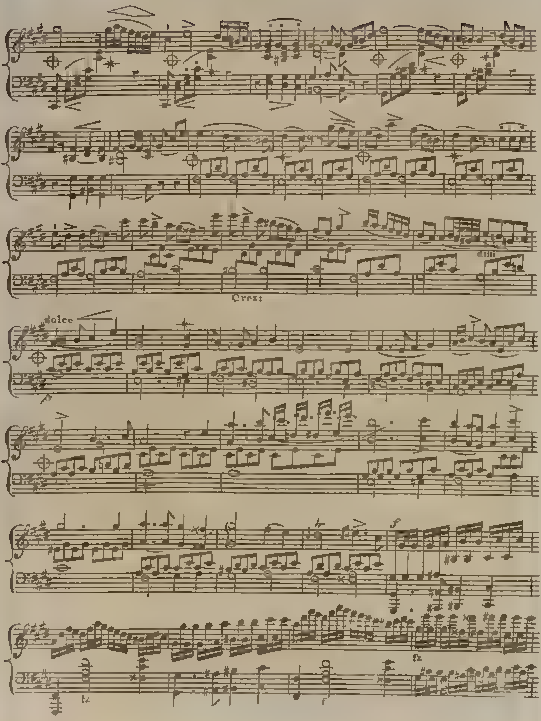

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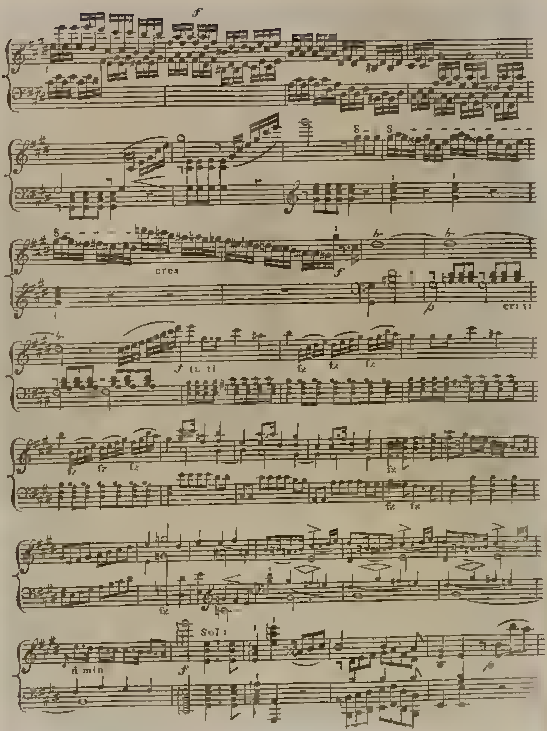

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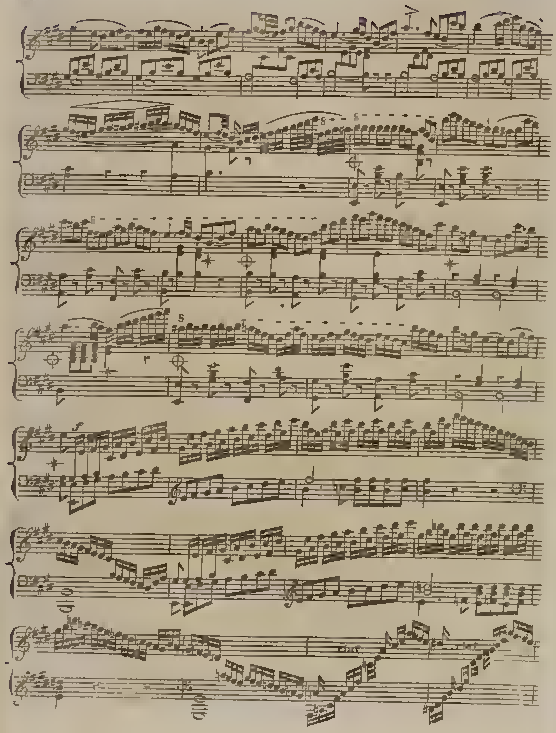

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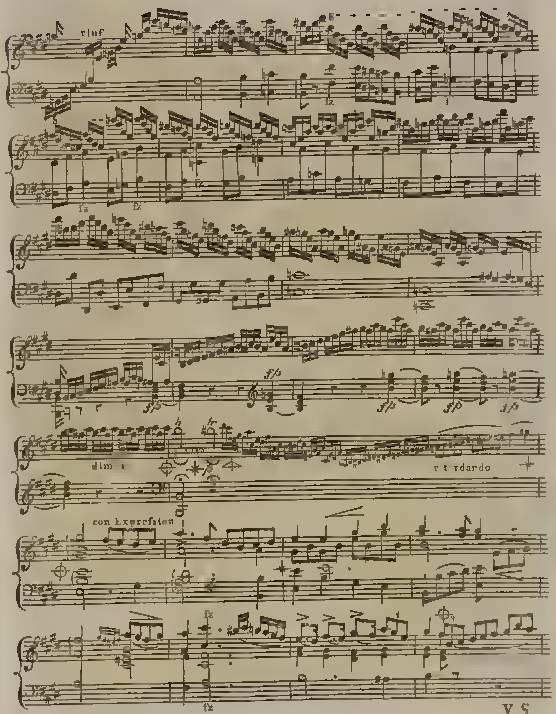

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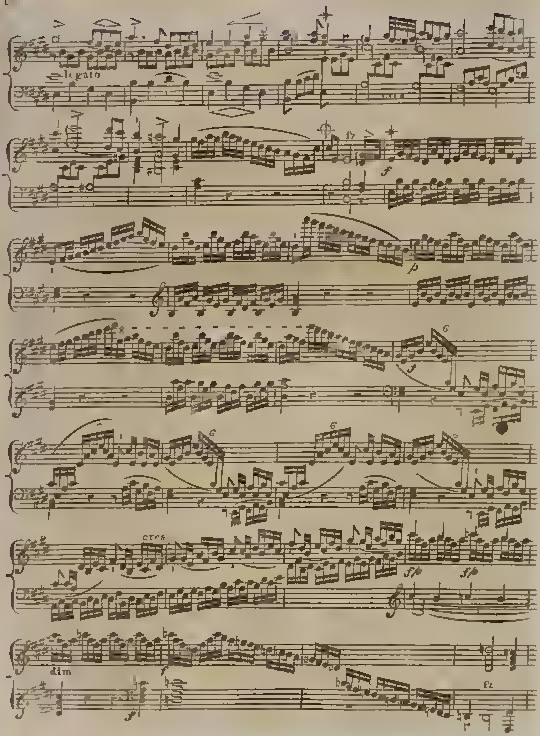

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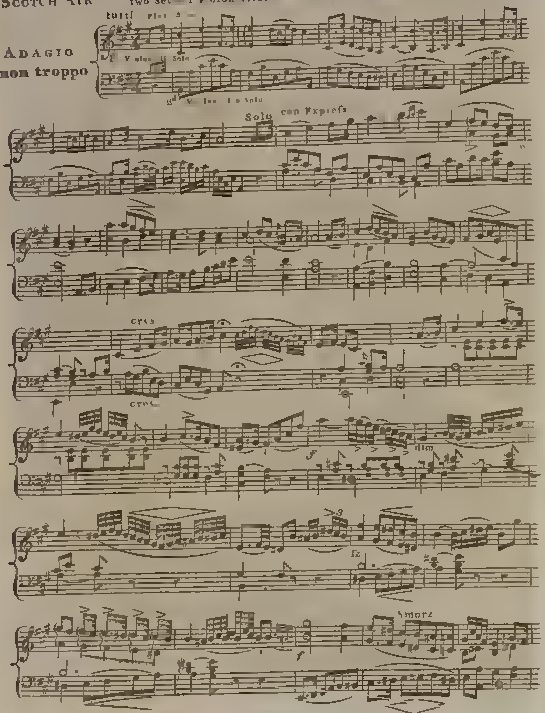
15

Scotch Air

The Adagio [illegible] to be performed by a Flute two Second violins Tenor violoncellos and two double Basses



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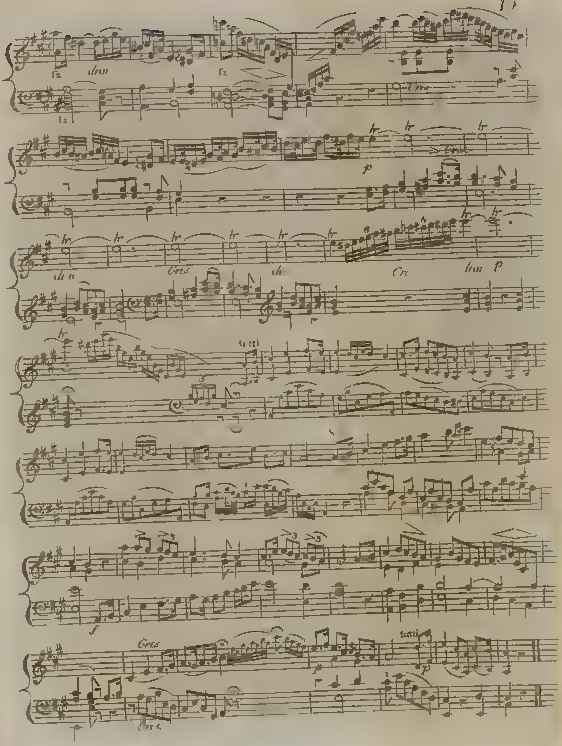
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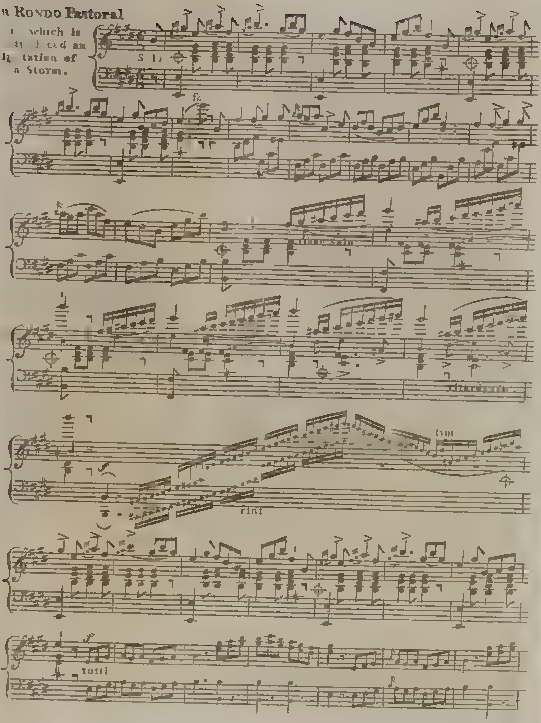
a Rondo Pastoral

which is introduced an Imitation of a Storm.



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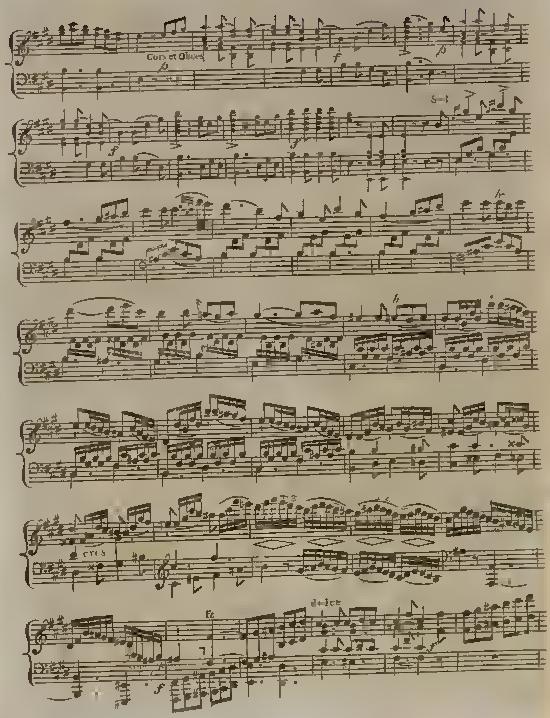

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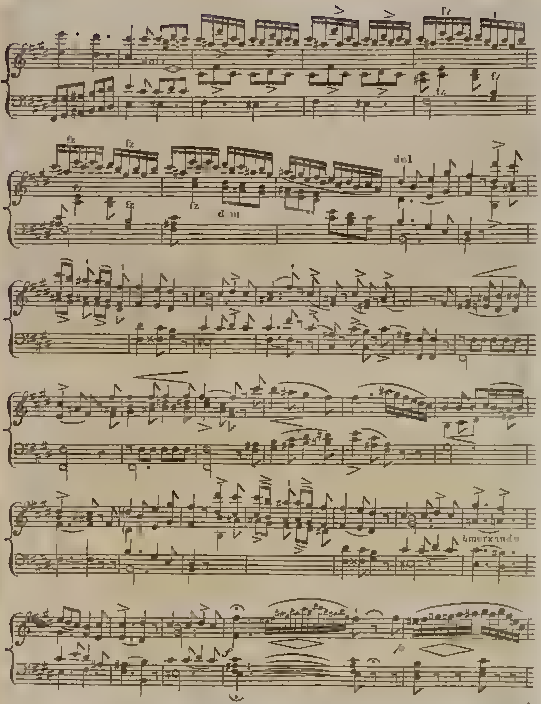
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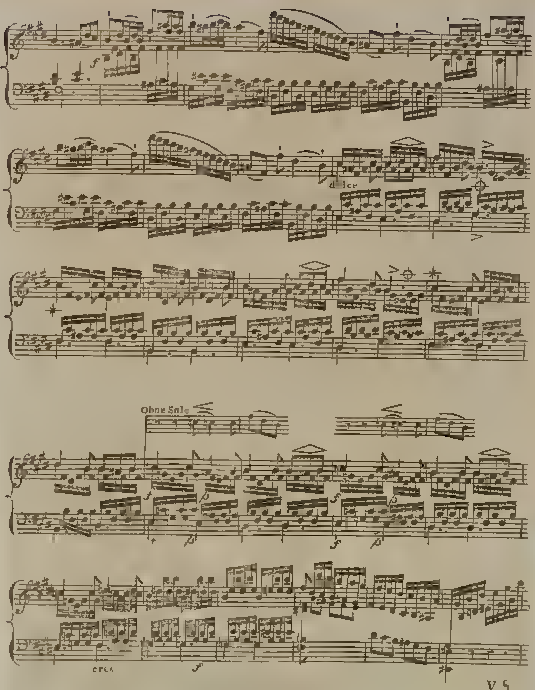

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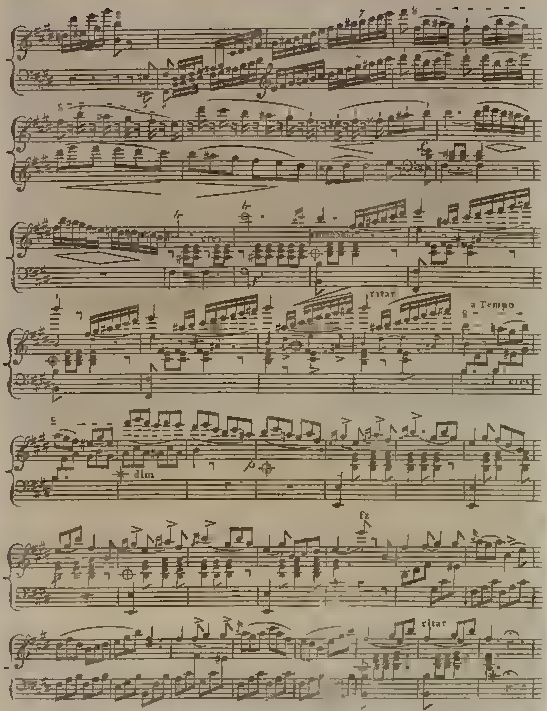

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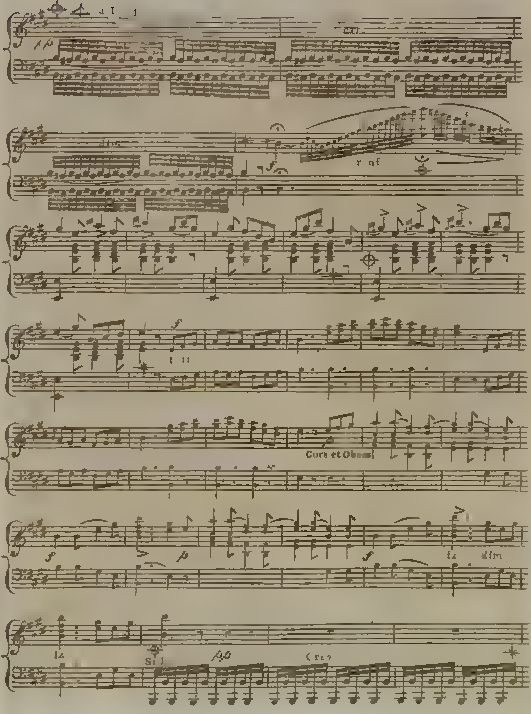

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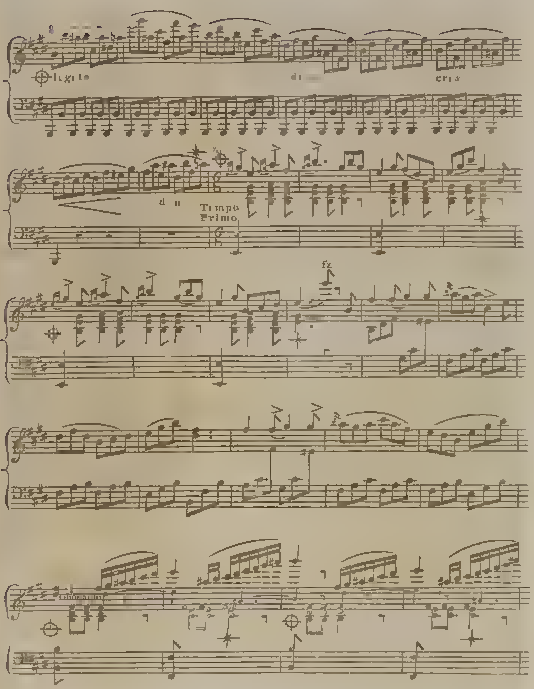

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The Favorite Overture

To the

Robinson Crusoe

Performed with great Applause at the Theatre Royal Dublin

Composed by Sr J. A. Stevenson Mus Doc

Pr 2/6

Dublin Printed and Sold by Phipps Dublin at N° 11 Upper Sackville Street & 7 Westmoreland St Dublin

Andante
Maestoso
Staccato

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8va

p

Lento

Solo Violin

Lentando

p

All^o Furioso

ff

A. o D.

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Expressi

Presto

Scherzando

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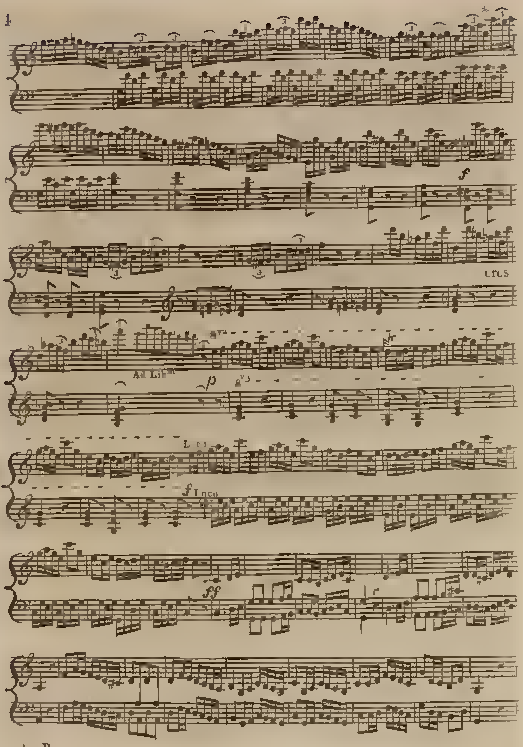

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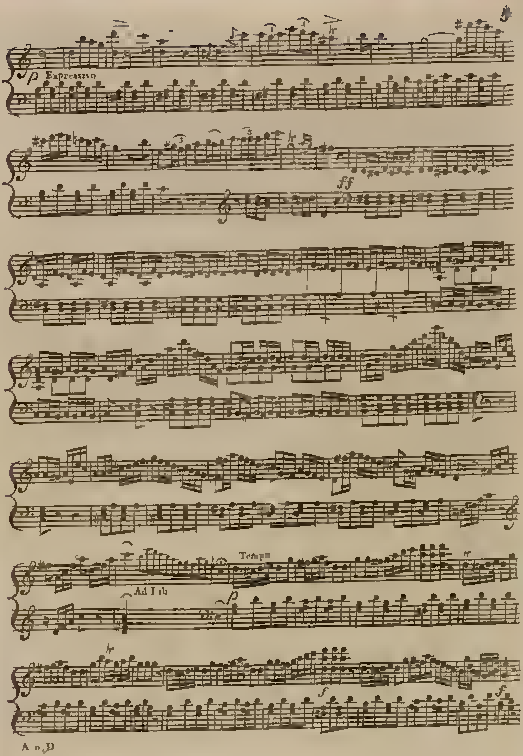

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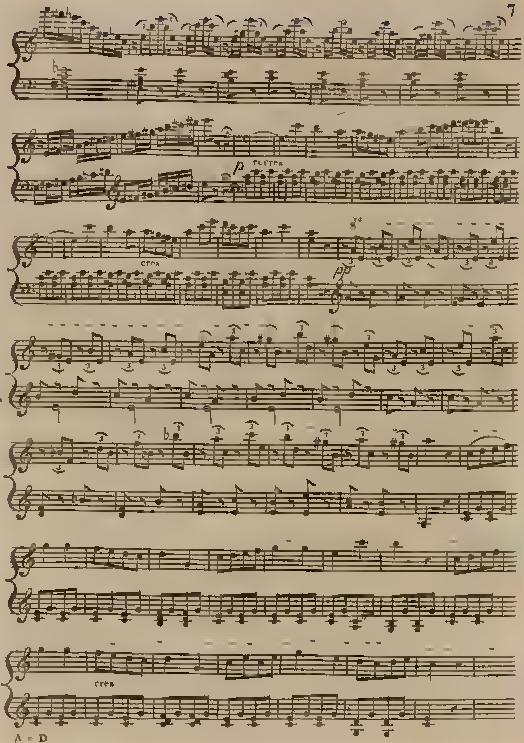

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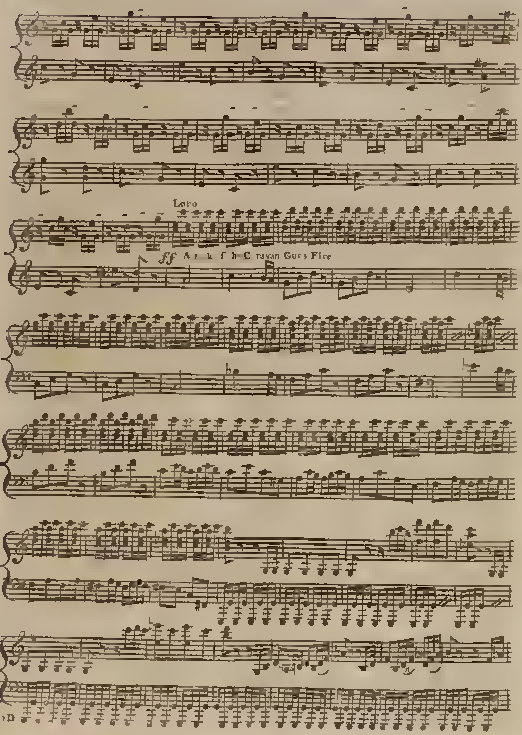

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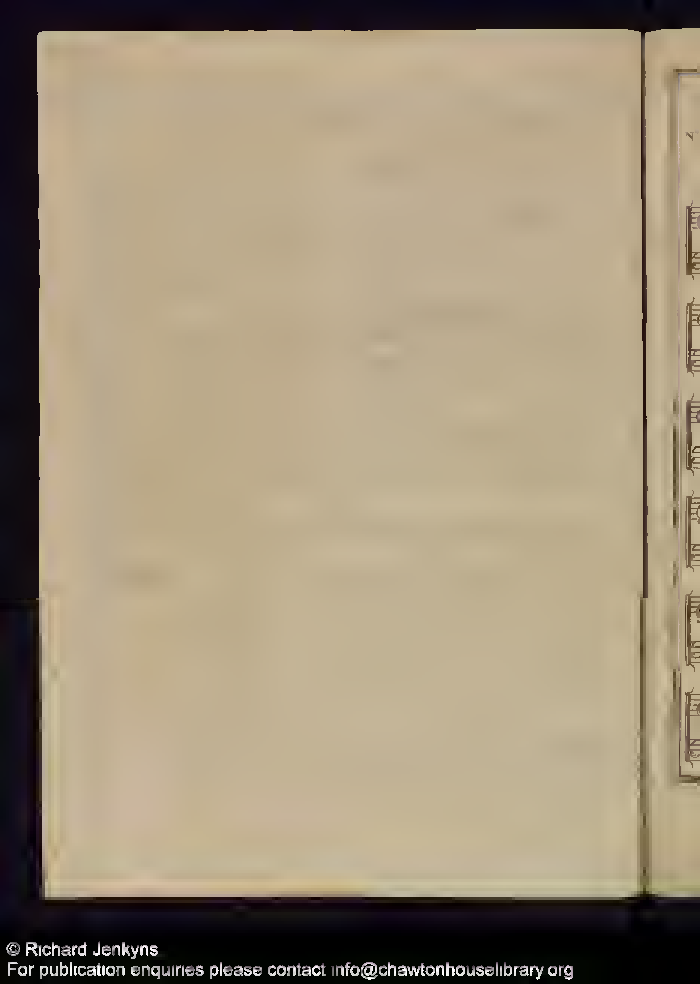
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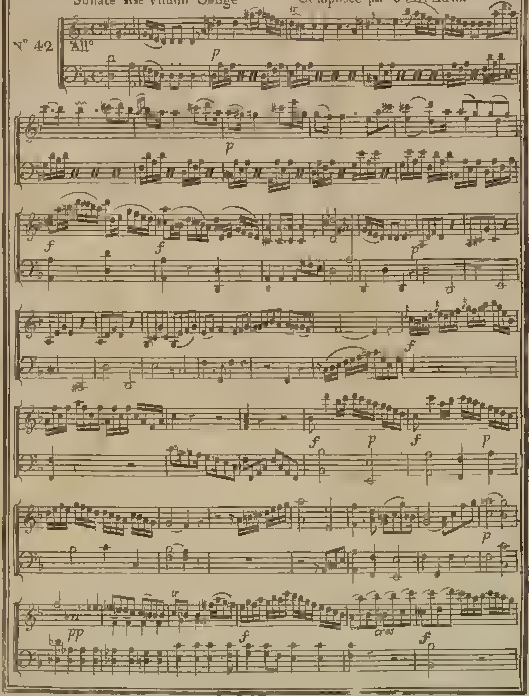
Sonate avec Violon Obligé Composée par J. L. Adam

N° 42 All°



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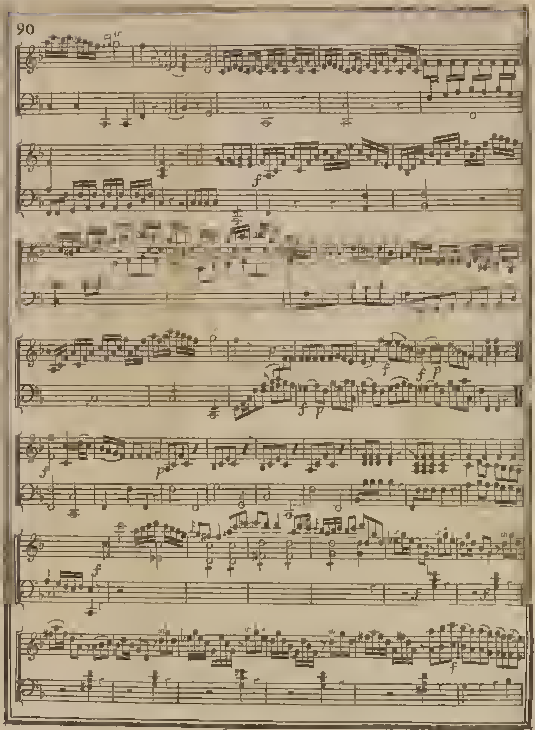

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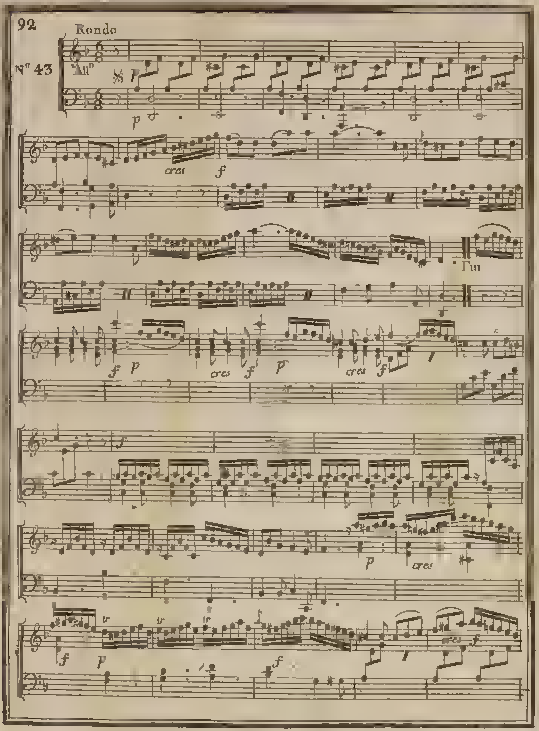
Rondo

N° 43



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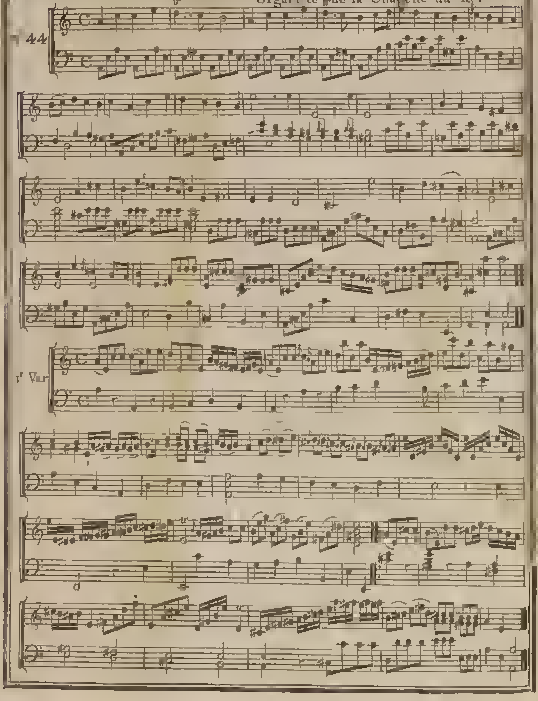
Air de Richard Cœur de Lion Varié par M. Couperin Pere Organiste de la Chapelle du Roi



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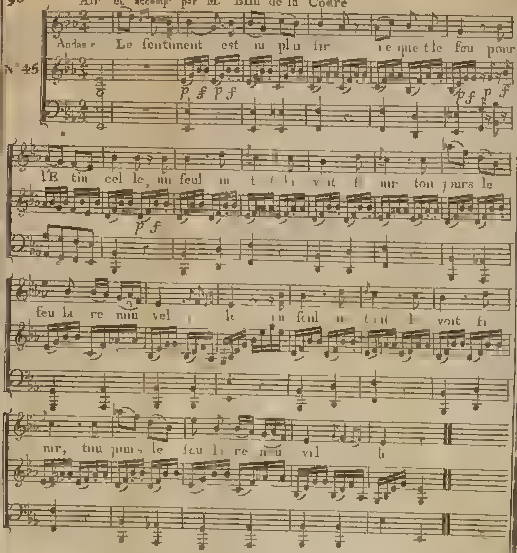
Air et accomp.t par Mr. Blin de la Coudre


Andante
Le sentiment est un plus fin
le que le feu pour
N.° 45
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p f p f
l'Objet aimé, un seul moment le voit finir, toujours le
p f
feu le ranime, vel le, un seul moment le voit fi
nir, toujours le feu le ranime vel le

Toujours pour toi nouveaux desirs
Dans mon coeur, s'allument sans cesse,
Et tous de tes nulles loupirs
Marquent l'excés de ma tendresse (Bis)

Le tems, en paroissant mes pleurs,
Peut bien me flatter d'un coup d'oeil,
Mais tendre coeur, dans mes rigueurs,
Ne peut cesser d'être fidéle (Bis)

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OFF SHE GOES

arranged

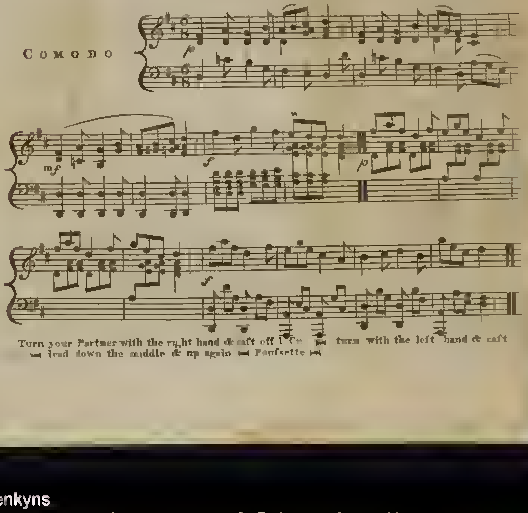
By

James Dale

Price 1/

Eng. at Just Hall

London Printed by Joseph Dale & Son, at their Warehouses No 19 Corner of the corner of Holles Street, Oxford Street & No 151 New Bond Street



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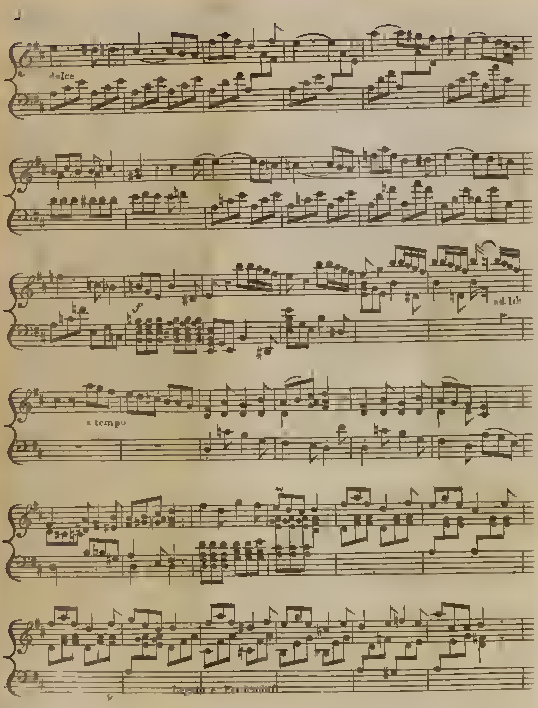

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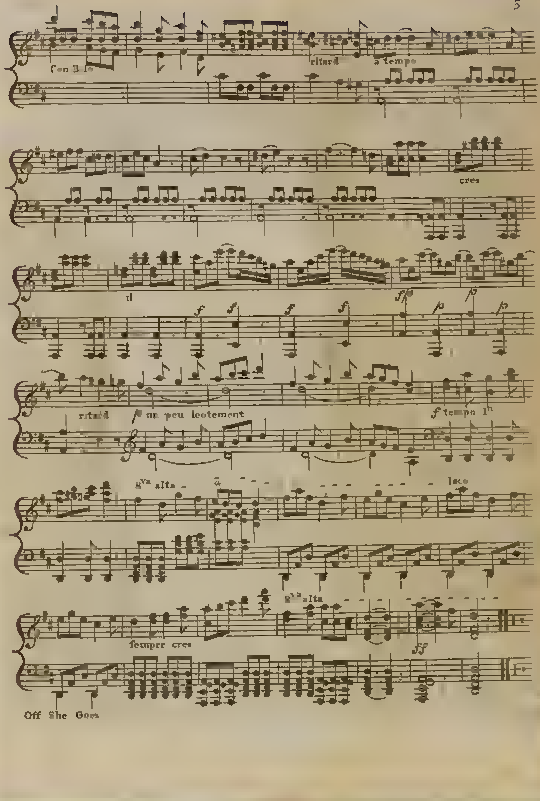

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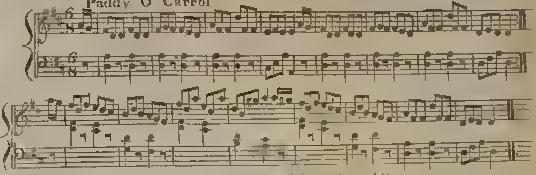
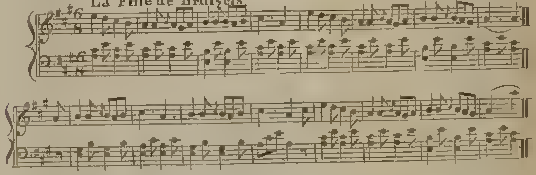
N°10 DALE'S COLLECTION of REELS and DANCES
LONDON Printed for JOHN DALE & SON N° 18 Corner of Hulles Street Oxford Street and 151 New Bond Street

Paddy O Carrol

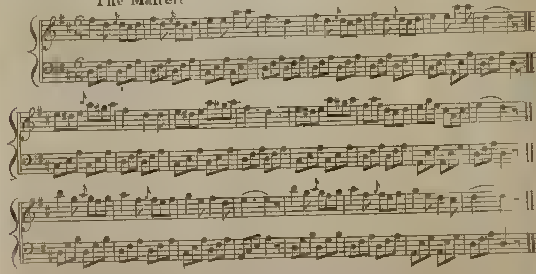


Foot it & taffy Jig on the Quarter deck Mobbie up & down
Right & Left at Top

La Fille de Bruxelles



The Malteste



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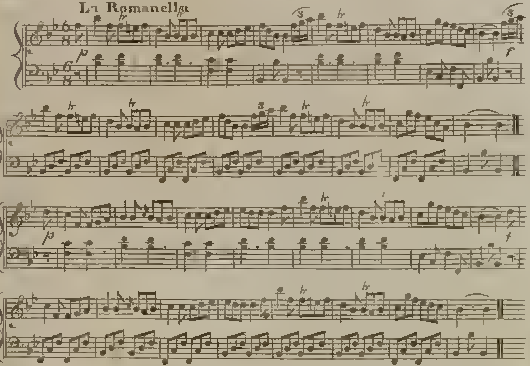
Up & wav them a' Willie

2 C. up again Lead down the Middle Back again — to the Opposite Corners & Foot it at Sides

La Romanella



Nothing

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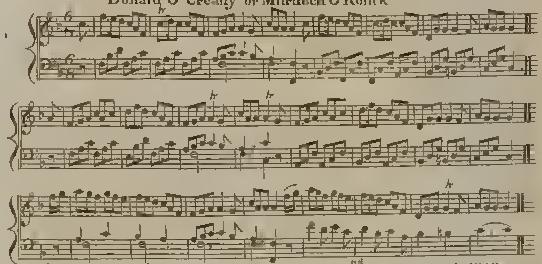
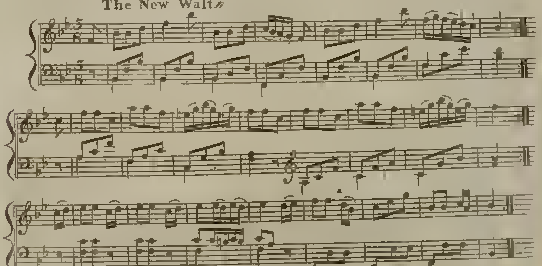
Tekeli

Donald O Crealy or Murdoch O Rourck



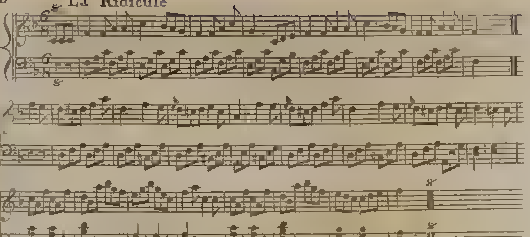
The 1st Cu Sett to the 2nd Lady & hand round the Same with 2nd Cent Lead down the Middle & again & Right & Left at Top

The New Waltz



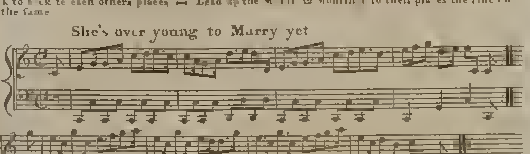
The 1st & 2d Cu Sett hands across back again Lead down the Middle, up again Poussette

La Ridicule



The T & bottom Cu Chafse into the oppofite places & R and Begin Gread & his Partnerge a K to back to each others places — Lead up the M Hll & Moulin to their places the Fide Cu to the fame

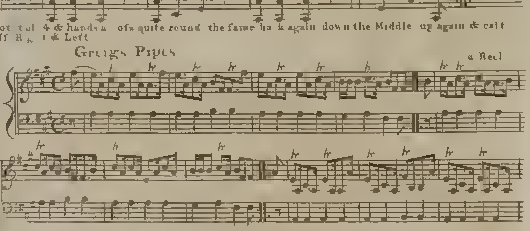
She's over young to Marry yet



bot to all 4 & hands a ofs quite round the fame ha k again down the Middle up again & cast off R p to the Left

Greigs Pipes

a Reel



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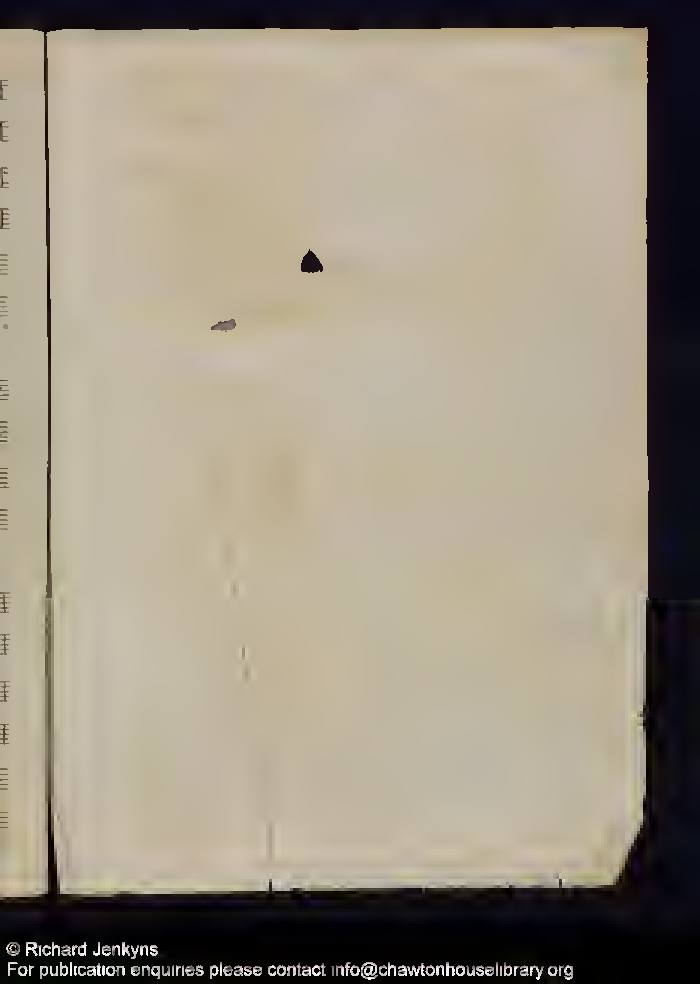

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MORNING PRAYER

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